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## Sound: Eine Arbeitsbibliographie Hans J. Wulff

Stille und Schweigen. Themenheft der: *Navigatio-nen: Siegener Beiträge zur Medien- und Kulturwis-senschaft* 3,2, 2003.

*Film- & TV-Kameramann* 57,9, Sept. 2008, pp. 60-85: „Originalton“.

**Abbott, George** (1929) The big noise: An unfanatical defense of the potentialities of talking pictures, the cinema's unwanted scion. In: *Vanity Fair* 32,79, April 1929, p. 110.

□ Predictions of a stage producer.

**Academy of Motion Picture Arts and Sciences, Research Council** (1938) *Motion picture sound engineering*.

**Academy of Motion Picture Arts and Sciences** (1938) (comp.) *Motion picture sound engineering*. New York: Van Nostrand 1938, 547 pp.

**Adamson, J.** (1978) Crabquacks. In: *Take One* 6,2, 1978, pp. 18-22.

□ On the impetus which the advent of sound recording gave cartoons.

**Agag [Pseud.]** (1931) The new noise. In: *G.K's Weekly*, 13, 1. August 1931, p. 326.

□ Chronicles the author's reactions during his first visit to a talking picture.

**Ahern, Maurice L.** (1930) Hollywood horizons. In: *Commonweal* 12, 21. May 1939, pp. 71-73.

□ Summarizes the effects of the sound revolution on the fortunes of silent-screen and stage actors.

**Aiken, Joseph E.** (1958) Technical notes and reminiscences on the presentation of Tykociner's sound picture contributions. In: *Journal of the SMPTE* 67, 1958.

□ Repr. in: Fielding 1967, pp. 222-223.

□ See also McCullough 1958.

**Akemann, Walter** (1931) Tontechnik und Anwendung des Tonkoffergerätes. In: *Kinotechnik* v. 5.12. 1931, pp. 444ff.

**Aldred, John** (1978) *Manual of sound recording*. 3rd ed. :Fountain Press/Argus Books 1978, 372 pp.

**Aldred, John** (1981) Fifty years of sound. *American Cinematographer*, Sept. 1981, pp. 888-889, 892-897.

□ History of development of sound in films.

**Aldred, John** (1997) Cinema Loudspeakers. In: *AMPS Newsletter* 21, March 1997.

**Alkin, Glyn** (1981) *Sound recording and production*. London/Boston: Focal Press 1981, 224 pp.

□ Repr. 1987.

**Alkin, E. Glyn M.** (1972) *Sound with vision: sound techniques for television and film*. New York: Crane Russak 1972.

□ London: Butterworths [for the BBC] 1973, 283 pp.

**Allighan, Garry** (1929) *The romance of the talkies*. London: Claude Stacey 1929, 104 pp.

□ General survey of talking films. Discusses the trends of public taste, problems entailed in the production of sound films, including new directional techniques. Includes some statistical data.

**Alsina Thevenet, H.** (1979) Asi empesó el sonoro. In: *Cinema 2002* 47, Jan. 1979, pp. 42-45.

□ Notes on the introduction of sound in films.

**Alsina Thevenet, H.** (1982) Asi empesó el cine sonoro y parlante. In: *Cinematografía Revista* 5, 30. February 1982, pp. 22-25.

□ Coming of sound; problems and shortcomings of the first sound systems.

**Alten, Stanley R.** (1981) *Audio in media*. Belmont, Cal.: Wadsworth Publishing Co. 1981.

**Altman, Charles F.** (1980) Moving lips: Cinema as ventriloquism. In: *Yale French Studies*, 60, 1980, pp. 67-79.

- Examines notion of sound-image “redundancy”. Proposes model of cinema as ventriloquism – sound track as ventriloquist, image as dummy – to invert sound-image balance in criticism.

**Altman, Charles F.** (1980) Introduction. In: *Yale French Studies*, 60, 1980, pp. 3-15.

- Capsule summary of technological developments (e.g., magnetic recording, multiple-channel, Dolby) in sound film subsequent to 1927, to stress the separation of production of sound and image tracks, and the constructed nature of film sound.

**Altman, Rick** (1985a) The technology of the voice. In: *Iris* 3,1, 1985, pp. 3-20.

**Altman, Rick** (1985b) The evolution of sound technology. In: Weis & Belton 1985, pp. 44-53.

- Zuerst 1980.

**Altman, Rick** (1986) Television/sound. In: *Studies in entertainment: Critical approaches to mass culture*. Ed. by Tania Modleski. Bloomington/Indianapolis: Indiana University Press 1986, pp. 39-54.

- dt.: Fernsehton. In R. Adelman & J. O. Hesse & J. Keilbach (Eds.), *Grundlagentexte zur Fernsehwissenschaft*. Konstanz: UVK 2001.

**Altman, Rick** (1992) (ed.) *Sound theory, sound practice*. New York/London: Routledge 1992, vi, 290 pp. (AFI Film Readers.)

**Altman, Rick** (1995) The sound of sound. A brief history of the reproduction of sound in movie theaters. In: *Cineaste*. 21,1-2, pp. 68-71.

**Amarasingham, Indiram** (1971) Film-sound-space: The OSS (Optical Sound Synthesizer). In: *Filmmakers Newsletter* 4,6, April 1971, pp. 35-38.

**Ames, Winthrop** (1928) The future of the talkies. In: *Theatre Guild Magazine* 6, October 1928, p. 22.

**Amyes, Tim** (1990) *Technique of audio post-production in video and film*. London: Focal Press 1990, 160 pp.

**Anderson, John** (1931) The ghost of a show. In: *Harper's Bazaar* 65, February 1931, pp. 92-3, 148.

- Limitations of the talkies as a creative rival of the living drama.

**Anderson, Joseph D.** (1993) Sound and image together: cross-modal confirmation. In: *Wide Angle* 15,1, 1993, pp. 30-43.

**Andrew, Dudley** (1980) Sound in France: The origins of a native school. In: *Yale French Studies*, 60, 1980, pp. 94-114.

- Repr. in: *Rediscovering French film*. Ed. by Mary Lea Bandy. Introd. by Richard Roud. New York: The Museum of Modern Art; distrib. by New York Graphic Society Books (Little, Brown and Comp., Boston) 1983, pp. 57-65.

- Following a historical section on the technological and economic domination by the United States (Paramount) and Germany (Tobis) of early French sound film production, analyzes the seminal influences of Renoir's naturalism (LA CHIENNE) and Grémillon's poetic realism (LA PETITE LISE).

**Andrews, Ben** (1979) *The semiotics of film sound: A study of the sound-image articulation in ADIEU PHILIPPINE*. Ph.D. Thesis, Columbia, Miss.: University of Missouri 1979.

- Ann Arbor, Mich./London: University Microfilms 1980.

**Anonymous** (1907) O.T. In: *Der Kinematograph* (Düsseldorf), 13, 31.3.1907.

- Über das Biophon-Verfahren Messters.

**Anonymous** (1908) Wie singende Bilder (Tonbilder) entstehen. In: *Der Kinematograph* (Düsseldorf), 65, 25.3.1908.

- Über das Biophon-Verfahren Messters.

**Anonymous** (1926) New musical marvels in the movies. In: *Etude* (Philadelphia) 44, Oct. 1926, p. 781.

- Reports the successful first showing of Vitaphone's pioneering sound films including DON JUAN [1926] with John Barrymore.

**Anonymous** (1927) Development of talking films. In: *Film Daily Yearbook of Motion Pictures*, 1927, p. 814.

**Anonymous** (1928) Hollywood speaks. In: *The Nation* 127, 26. Sept. 1928, pp. 285-286.

- On the current shortcomings of the sound film.

**Anonymous** (1929) Film acting ranks turned over. In: *Variety* 93, 2. Jan. 1929, p. 26.

- Changes wrought in Hollywood film careers by the advent of sound.

**Anonymous** (1929) The terrible talkie. In: *Review of Reviews* (London) 79, June 1929, p. 148.

- On the revolutionizing effects of sound.

**Anonymous** (1929) Shifting values in talking pictures. In: *National Board of Review Magazine* 4, May 1929, pp. 8-10.

**Anonymous** (1929) Layout for Bulldog Drummond. In: *Creative Art* 5, Oct. 1929, pp. 729-734.

**Anonymous** (1930) The emotive influence of the cinema. In: *International Review of Educational Cinematography* (Rome) 2, March 1930, pp. 297-302.

□ Holds that the sound film is superior to the stage in technique and to other arts in its universality.

**Anonymous** (1930) Color and sound on film. In: *Fortune* 2, Oct. 1930, pp. 33-35, 124, 127-128, 130.

**Anonymous** (1930) The poor old theatre. In: *The Nation* 131, 27. Aug. 1930, p. 216.

**Anonymous** (1930) The talkies' future. In: *The Nation* 130, 15. Jan. 1930, pp. 61-62.

□ Opposes the contention that the talkies will surpass the silent film.

**Anonymous** (1931) *Der schlechte Ton. Erfahrungen und Ratschläge des technischen Kundendienstes der Ufa*. Berlin: A. Scherl 1931, 39 pp.

**Anonymous** (1932) New art fits foreign speech to any film. In: *Popular Sciences* 121, Nov. 1932, pp. 36-37.

□ On a new German method for dubbing.

**Anonymous** (1932) Art, technique and internationality of the sound film. In: *International Review of Educational Cinematography* (Rome) 4, Dec. 1932, pp. 958-959.

□ Comments on articles by H.W. Betz and Kurt London (in: *Der Film*, Berlin, Oct.-Nov. 1932) on the aesthetic aspects of "rhythmography", a technique of dialogue dubbing.

**Anonymous** (1933) Experiments in hand drawn sound. In: *The Film Society Programme* (London), 10. December 1933.

□ Describes Oskar Fischinger's 1933 experiments in the creation of synthetic sound through transferring hand-drawn patterns to the sound track. Includes a description of Rudolf Pfenninger's similar method.

**Anonymous** (1934) WEATHER FORECAST. In: *The Film Society Programme* (London), 28. Oct. 1934.

□ On the documentary film WEATHER FORECAST, Großbritannien 1934.

**Anonymous** (1940) *Ufa-Richtlinien und Bestimmungen für die tonliche Weiterbearbeitung der Fil-*

*me nach Fertigstellung der Schnittkopie*. Babelsberg: Ufa 1940.

**Anonymous** (1959) Dubbing in the voices. Also a big production. In: *Life* 46, 15. June 1959, pp. 79-80.

□ The dubbing for PORGY AND BESS.

**Anonymous** (1961) *Magnetic sound recording for motion pictures*. 2nd ed. Rochester, N.Y.: Eastman Kodak 1961, 64 pp. (Kodak Publication. P-26.).

**Anonymous** (1964) Siemens-Klangfilm Karlsruhe. In: *Filmtechnikum*, 7, 1964, pp. 195-198.

**Anonymous** (1975) The new Swintek "Hitchhiker" cordless microphone system. In: *American Cinematographer* 56,6, June 1975, pp. 676-677, 720.

**Anonymous** (1975) [Inquiry.] In: *Chaplin* 4 [=139], 1975, pp. 180-206; 6 [=141], 1975, pp. 312-318.

□ Part one: opinions of 35 directors on the significance of sound in film experience. Part two: on the significance of sound for filmic expression.

**Anonymous** (1976) Time base code systems at Photokina '76. In: *American Cinematographer* 57,12, Dec. 1976, pp. 1334-1335.

□ Describes a new time base code system facilitating the synchronization of sound and picture.

**Anonymous** (1976) Recherches sonores. In: *Cinéma d'Aujourd'hui* 9, Autumn 1976, pp. 109-112.

□ On early attempts to combine sound and film.

**Anonymous** (1978) Directors on sound. In: *Take One* 6,2, 1978, pp. 23-26.

**Anonymous** (1980) [Ciné-Magazine.] In: *L'Avant-Scène Cinéma* 248, 15. May 1980, pp. 31-46.

□ Reprints from the French *Ciné-Magazine*, nos. 4-5, 1930. Includes articles on stars of yesterday, the Paramount cinema in Paris, by Chaplin, impressions from a film trip to America (by Maurice Bessy) and an article on the "new phenomenon of sound".

**Anonymous** (1982) Amsterdam-Berlijn. In: *Skoop* 18,2, March 1982, pp. 19-33.

□ Special section: Articles and interviews on Dutch cinema in the 1930's on the occasion of the festival and exhibition "Berlijn-Amsterdam 1920-1940".

**Anonymous** (1985) Le doublage ou "belle marquise": entretien avec Jean Yvane. In: *Le Français Aujourd'hui* 71, 1985, pp. 67-71.

□ On film dubbing.

**Apon, A.** (1979) Esthetiek en techniek. In: *Skrien* 91, Nov. 1979, pp. 14-18.

- Interview. Dutch sound-man E.L. discusses his attitudes towards his profession.
- Aristarco, Guido**: Couleurs et sons. Le montage intellectuel dans *Allonsanfans*. In: *Jeune Cinéma* 105, 1977, pp. 18-15.
- Armes, Roy** (1988) Entendre, c'est comprendre. In defence of sound reproduction. In: *Screen* 29,2, pp. 9-22.
- Arnheim, Rudolf** (1932) *Film als Kunst*. Berlin: Rowohlt 1932.
- Repr. München: Hanser 1974.
- Sound film. In His: *Film*. London: Faber & Faber 1933, pp. 201-280.
- Repr. London: Faber & Faber 1958; paperback ed. 1969.
- Critical examination of the dramaturgic and aesthetic problems of film production posed by the advent of sound. Rejects the aesthetic concept implicit in the all-talkie film, emphasizing the importance of silence as a sound effect. Analyzes the sensory-psychological fundamentals of sound films, dealing with the related topics of miming, sound montage, and the acoustic experiments of Fritz Lang, René Clair, Wilhelm Thiele, Karl Grune, and Alexander Granowsky in sound parallelism, counterpoint, and asynchronism. Urges the total integration of sound and music with the spoken word as an aesthetically valid form of filmic expression.
- The complete film. In His *Film as art*. Berkeley, Cal.: University of California Press 1957, pp. 154-160.
- The "complete" film, toward which sound, color, wide-screen, and 3-D strive, runs counter to film's formative (artistic) tendency.
- Arnheim, Rudolf** (1935) Expression. In: *Intercine* (Roma) 7, March 1935, pp. 164-165.
- Arnheim, Rudolf** (1928) Der tönende Film. In: *Die Weltbühne*, 42, 16.10.1928, pp. 601-604.
- Repr. in: Arnheim 1977, pp. 58-61.
- Arnheim, Rudolf** (1929) Tonfilm-Verwirrung. In: *Die Weltbühne*, 17, 23.4.1929, pp. 638-642.
- Repr. in: Arnheim 1977, pp. 61-64.
- Arnheim, Rudolf** (1929) Der singende Narr. In: *Die Weltbühne*, 24, 11.6.1929, pp. 906-907.
- Repr. in: Arnheim 1977, pp. 65-66.
- Review of *THE JAZZ SINGER*.
- Arnheim, Rudolf** (1931) Tonfilm mit Gewalt. In: *Vossische Zeitung*, 213, 12.9.1931.
- Repr. in: Arnheim 1977, pp. 68-71.
- Arnheim, Rudolf** (1932) Tonfilm auf Abwegen. In: *Berliner Tageblatt*, 124, 13.3.1932.
- Repr. in: Arnheim 1977, pp. 71-73.
- Arnheim, Rudolf** [under the name of Robert Ambach] (1933) Geräusche in der linken Hand. In: *Berliner Tageblatt*, 154, 2.4.1933.
- Repr. in: Arnheim 1977, pp. 76-78.
- [Ital.:] Contrappunto sonoro. In: *La Stampa* (Torino), 20.6.1933.
- Arnheim, Rudolf** (1933) Philosophie des Ach so. In: *Berliner Tageblatt*, 37, 22.1.1933.
- Repr. in: Arnheim 1977, pp. 73-76.
- Arnheim, Rudolf** (1938) Nuovo Laocoonte. In: *Bianco e Nero*, 8, 31.8.1938, pp. 3-33.
- [German:] Neuer Laokoon. Die Verkoppelung der künstlerischen Mittel, untersucht anlässlich des Sprechfilms. In: Arnheim 1977, pp. 81-112.
- [Engl., abbrev.:] A new Laocoon. Artistic composites and the talking film. In: Rudolf Arnheim, *Film as art*. Berkeley, Cal./Los Angeles, Cal./London: University of California Press 1957, pp. 199-230. Repr. 1972.
- [Excerpt:] In: Weis & Belton 1985, pp. 112-115.
- Theoretical study of the aesthetic laws whose violation made the talking film so unsatisfactory.
- Arnheim, Rudolf** (1977) *Kritiken und Aufsätze zum Film*. Hrsg. v. Hemut H. Diederichs. München: Hanser 1977, 364 pp.
- Arnheim, Rudolf** (1977) Asynchronismus. In: Arnheim 1977, pp. 78-81.
- Arnoux, Alexandre** (1946) *Du muet au parlant: Mémoires d'un témoin*. Paris: La Nouvelle Edition 1946.
- Includes articles on the coming of sound, use of sound by Renoir, Chaplin, and others.
- Asquith, Anthony** (1931) Technique of the talking film. In: *Saturday Review* (London) 152, 28. Nov. 1931, p. 682.
- Repr. in: *Millgate* (Manchester) 27, Feb. 1932, pp. 262-264.
- Stresses the necessity for the complete integration of sound and image in talking films.
- Asquith, Anthony** (1933) Rhythm in sound films. In: *Cinema Quarterly* 1,3, 1933, pp. 144-147.

- "Rhythm in the sound film lies in the realtion of the change of angle in the visual stream to the sound dialogue which accompanies it."

**Asquith, Anthony** (1958) Wanted – a genius. In: *Sight and Sound* 7,25, Spring 1958, pp. 5-6.

- Mediocrity of sound productions.

**Atkins, Irene Kahn** (1983) More than meets the eye: A bibliography of music and sound in motion pictures. In Her: *Source music in motion pictures*. London/Toronto: Associated UP 1983, pp. 128-185.

**Auriol, Jean-Georges** (1929) La vilaine querelle du cinéma parlant. In: *La Revue du Cinéma*, 15.10.1929.

**Avron, Dominique** (1973) Remarques sur le travail du son dans la production cinématographique standardisée. In: *Cinéma: Théorie, lectures*. Textes réunis et présentés par Dominique Noguez. Paris: Klincksieck 1973, pp. 207-218 (Revue d'Esthétique. Numéro Spécial.).

- Progressive stages in filmmaking demonstrate the tyranny of the visual: less creative attention is paid to latter phases than to former. Detailed analysis of practices at each pahse, with psychoanalytically oriented approach to sound track's secondary elaboration.

**Bächlin, Peter** (1945) *Der Film als Ware*. Basel 1945.

- Frankfurt: Athenäum Fischer 1975, 252 pp. (Fischer Athenäum Taschenbücher. 4043.).

- See pp. 54-69, on economical aspects of coming of sound.

- [French:] *Histoire économique du cinéma*. Paris 1947.

**Bachy, Victor** (1965) Die menschliche Stimme – ein verkanntes Element dert Filmsprache. In: *Sprache im technischen Zeitalter*, 13, 1965, pp. 1039-1044.

**Baggett, Patricia** (1984) Role of temporal overlap of visual and auditory material in forming dual media associations. In: *Journal of Educational Psychology* 76, 1984, pp. 408-417.

**Bagier, Guido** (1931) Der Tonfilm – eine deutsche Erfindung. In: *Die Woche*, 27, 4.7.1931.

- Spec. issue: "Der Tonfilm". On Triergon and Movietone.

**Bagier, Guido** (1943) *Das tönende Licht*. Berlin: Groß 1943.

**Bähr, Ernst / Bähr, Hermann** (1934) *Mikrophone und Verstärker. Anleitung zum Selbstbauen von Mikrofonen und Besprechungsanlagen zur Aufnahme und Wiedergabe von Schallplatten und Amateur-Ton-*

*filmen*. Mit 96 Abb. Berlin: Deutsches literarisches Institut Schneider [1934], 108 pp. (Deutsche Radio-Bücherei. 54.).

**Bailblé, Claude** (1978/79) Pour une nouvelle approche de l'enseignement de la technique du cinéma: Programmation de l'écoute. In: *Cahiers du Cinéma*, [1:] 292, Sept. 1978, pp. 52-59; [2:] 293, Oct. 1978, pp. 5-12; [3:] 297, Feb. 1979, pp. 45-54; [4:] 299, April 1979, pp. 16-27.

- Part of a general introduction into film, whose purpose is to draw together technology, psychology, and physiology of perception, and psychoanalytic film theory. Begins with theory of listening/speaking subject. Aural perception. In pt. 3 follows a description of Lacanian aspects of the subject in language. Summary of history of sound recording. Semiotic and psychological functions of sound track. Theoretical consideration of the microphone: since the recording apparatus is reductive, manipulation is necessary to restore/ensure impression of reality. Pt. 4 deals with physiology and psychology of hearing, flexibility and adaptability of the ear, as opposed to technology. Standard practices of creating temporal and spatial dimensions of auditory field in film.

**Bakshy, Alexander** (1928) The future of the movies. In: *The Nation* 127, 10. Oct. 1928, pp. 360, 362, 364.

**Bakshy, Alexander** (1929) The movie scene: Notes on sound and silence. In: *Theatre Arts Monthly* 13, Feb. 1929, pp. 97-107.

- Salutes the emergence of the talkies. Aesthetic specificity of the sound film.

**Bakshy, Alexander** (1929) "The talkies". In: *The Nation* 128, 20. Feb. 1929, pp. 236-238.

- Prognostications on the evolution of the talking screen.

**Bakshy, Alexander** (1930) As you were. In: *The Nation* 130, 22. jan. 1930, pp. 106, 108.

- Claims that sound is used with originality only in Walt Disney's cartoons.

**Bakshy, Alexander** (1930) New dimensions in the talkies. In: *The Nation* 131, 24. Dec. 1930, pp. 702-703.

**Bakshy, Alexander** (1931) Lectures from the screen. In: *The Nation* 133, 22. July 1931, pp. 94-95.

**Bakshy, Alexander** (1931) Shrinking of personality. In: *The Nation* 132, 27. May 1931, p. 590.

- Discusses the effect of sound on the actor's screen personality.

- Bakshy, Alexander** (1931) Films S.O.S. In: *The Nation* 133, 5. Aug. 1931, p. 142.
- Bakshy, Alexander** (1932) Concerning dialogue. In: *The Nation* 135, 17. Aug. 1932, pp. 151-152.
- Balazs, Béla** (1929a) Das Tonfilm-Manuskript. In: *Film-Kurier*, 1. Juni 1929.  
 □ Repr. in: Balázs 1984, pp. 250-254.
- Balazs, Béla** (1929b) Tonfilm. In: *Arbeiterbühne*, Juni 1929.  
 □ Repr. in: Balázs 1984, pp. 254-256.
- Balazs, Béla** (1930a) *Der Geist des Films*. Halle a.d. Saale: Wilhelm Knapp 1930.  
 □ See pp. 142-183, "Der Tonfilm".  
 □ Repr. in: Balázs 1984, pp. 49-205; "Tonfilm", pp. 150-182.
- Balazs, Béla** (1930b) Abschied vom stummen Film. In: *Der Querschnitt*, 4, April 1930.  
 □ Repr. in: Balázs 1984, pp. 270-273.
- Balazs, Béla** (1930c) Tonfilm ist keine Theaterkonkurrenz. In: *Film-Kurier*, 145, 21. Juni 1930, 2. Beibl.  
 □ Repr. in: Balázs 1984, pp. 273-275.
- Balazs, Béla** (1931a) Wo bleibt das deutsche Tonfilmarchiv? In: *Filmtechnik*, 16, 8. August 1931.  
 □ Repr. in: Balázs 1984, pp. 283-287.
- Balazs, Béla** (1931b) Vorschläge an ein Studio. In: *Filmtechnik*, 10, 16. Mai 1931.  
 □ Vorschlag für eine Serie Kurzspielfilme. In: *Film-Kurier*, 108, 9. Mai 1931.  
 □ Repr. in: Balázs 1984, pp. 282-283.  
 □ Let's organize an experimental studio for sound films! In: *Experimental Cinema* (Los Angeles), 4, 1933, p. 17.  
 □ Tonfilmexperimente. In: *Kino* (Moscow), 59, 1931, p. 3.  
 □ Designing experimental approaches in using sound.
- Balazs, Béla** (1949) *Der Film. Werden und Wesen einer neuen Kunst*. Wien: Globus Vlg. 1949, 310 pp.  
 □ Reprinted several times.  
 □ See ch. XVI, "Der Tonfilm", pp. 181-204; vh. XVII, "Der Dialog", pp. 205-214; ch. XVIII, "Das Problem der Ton-Groteske", pp. 215-224.  
 □ [Engl.:] *Theory of the film. Character and growth of a new art*. New York: Dover 1970, pp. 194-241.  
 □ First Engl. ed. London: Dobson 1952.  
 □ [Excerpt:] Theory of the film: sound. In: Weis & Belton 1985, pp. 116-125.  
 □ Chapters on "Sound," "Dialogue," and "Problem of the Sound Comedy". Advocates foregrounding and isolating details from the acoustic landscape, and collating them again in "purposeful order by sound-montage".
- Balazs, Béla** (1984) *Schriften zum Film. 2. Der Geist des Films. Artikel und Aufsätze, 1926-1931*. Berlin: Henschelvlg. Kunst und Gesellschaft 1984, 376 pp.
- Balzola, A.** (1980) L'afasia del cinema nel silenzio di Wenders. In: *Cinema Nuovo* 29,267, 1980, pp. 25-26.  
 □ On the use of dialogue and silence in Wenders' films, particularly in *IM LAUFE DER ZEIT*.
- Bandy, Mary Lea (ed.)** (1989) *American moviemakers: The dawn of sound*. Essays by Robert Gitt [...]. New York: The Museum of Modern Art 1989, 56 pp.  
 □ Published on the occasion of an exhibition at the Museum of Modern Art, New York, October 19 – December 4, 1989.
- Barnes, Howard** (1930) Off to Hollywood? No, the theatre has not yet capitulated to the film. In: *Theatre Guild Magazine* 7, June 1930, pp. 11-12, 56.
- Barnes, Howard** (1930) Talkie-town. In: *Theatre* 52, July 1930, pp. 36-37, 63-64.
- Baronnet, Jean** (1964) Eloge de la phonie. In: *Cahiers du Cinéma*, 152, 1964, pp. 37-41.  
 □ Praises idiosyncrasies of the voice. Point is not to imitate codified techniques but to find the unique sound appropriate to the cinematic moment.
- Barry, Iris** (1929) The screen talks. In: *Spectator* (London) 142, 27. April 1929, pp. 645-646.  
 □ With speculations on the propagation, by the talkie, of English as a world language.
- Batchelor, J.** (1984) From AIDA to ZAUBERFLÖTE. In: *Screen* 25,3, 1984, pp. 26-38.
- Baudrier, Yves** (1964) Le monde sonore. In his: *Les signes du visible et de l'audible*. Paris: L'Institut des Hautes Etudes de Cinématographie 1964.
- Beaton, Welford** (1929) A real tail on a bronze bull. In: *Saturday Evening Post* (Philadelphia) 202, 21. Sept. 1929, pp. 22-23, 136, 140.  
 □ On the shortcomings of sound and the superiority of pantomime.

- Beatty, J.** (1939) Norma Shearer's noisy brother. In: *American* 123, May 1937, pp. 26-27.
- Account of sound engineer Douglas Shearer and the problems and techniques in making a sound picture.
- Becker, Karl Heinz** (1938) Das Problem des plastischen Tons im Film. Vortrag vor der Deutschen Kinotechnischen Gesellschaft. In: *Kinotechnik*, 5, 1938.
- Also as separatum, Berlin: Max Hesse 1938, 8 pp.
- Bednárova-Kenízová, K.** (1979) Dabing ako spôsob prenosu jazykovej komunikácie. In: *Panoráma* 4,2, 1979, pp. 30-36.
- On theoretical and practical problems of dubbing.
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- Engl.: *Audio-vision. Sound on screen*. New York: Columbia University Press 1994, xxiv, 239 pp.
- Excerpt: Projections of sound on image. In: *Film and theory: An anthology*. Ed. by Robert Stam and Toby Miller. Malden, Mass./Oxford: Blackwell 2000, pp. 111-124.
- Rev.-Article: Kristi McKim: Impassioned Aesthetics. Seeing Sound and Hearing Images in Michel Chion's

*Audio-Vision*. In: *Film-Philosophy* 6,5, March 2002 [online].

**Chittock, John** (1962) *How to produce magnetic sound for films*. 1962.

**Christian, J.** (1974) The sound effects. In: *American Cinematographer* 55,11, 1974, p. 1314.

- Christian was special effects supervisor on EARTHQUAKE.

**Christie, I.** (1982) Soviet cinema: making sense of sound. In: *Screen* 23,2, 1982, pp. 34-49.

- In Soviet cinema's early experiments with sound, and the problems encountered.

*Cinématographe* 47-48, 1979: Dossier "Du muet au parlant"

**Clair, René** (1934) Cinema review. In: *Europa* 1, June 1934, pp. 12-13.

- In the deterioration of cinematic art occasioned by the advent of sound.

**Clair, René** (1947) Filme zwischen Bild und Ton. In: *Die Quelle. Zeitschrift für Theater, Musik und Tanz* 1,3, 1947, pp.

**Clair, René** (1972) *Cinema yesterday and today*. Ed. by R. C. Dale. New York: Dover 1972.

- New edition of materials written from the 1920s to 1970. Abundant material on sound.

**Clair, René** (1985) The art of sound. In: Weis & Belton 1985, pp. 92-95.

**Clancey, Vernon J.** (1929) Squeals and silence. In: *Realist* (London) 2, Dec. 1929, pp. 418-432.

- A survey of the artistic possibilities inherent in three methodologies of synchronization: literal, unedited recording; the purposeful control of sound, allowing the cinematic form greater freedom; and the use of sound as expressionist accompaniment of visual images, as developed by the Russian school.

**Clayton, Bertram** (1929) Talking pictures. In: *Nineteenth Century* (London) 105, June 1929, pp. 820-827.

- On the aesthetical and technical possibilities of the sound film.

**Cohen, John S.** (1929) This year of sound: 1928-29 on Broadway. In: *Theatre Arts Monthly* 13, Sept. 1929, pp. 650-655.

**Collet, Jean** (1972) An audacious experiment: The soundtrack of VIVRE SA VIE. In: *Focus on Godard*. Ed. by Royal S. Brown. Englewood Cliffs, N.J.: Prentice-Hall 1972, pp. 160-162.

- Direct recording on location, on a single track, with no editing, little mixing beyond music.

**Collins, William** (1974) *The amateur filmmaker's handbook of sound sync and scoring*. Blue Ridge Summit, Penn.: Tab Books 1974.

**Comolli, Jean-Louis** (1971) Technique et idéologie. 5. Effacement de la profondeur. Avènement de la parole. In: *Cahiers du Cinéma*, 234-235, 1971/72, pp. 94-100.

- Rejects "technicist" explanation of coming of sound and related technological changes, stressing changes in production/consumption of the reality-effect. Sound brought depth to the image, which temporarily obviated ideological demand for deep space.

**Comolli, Jean-Louis** (1972) Technique et idéologie. 6. Quelle parole? In: *Cahiers du Cinéma*, 241, 1972, pp. 20-24.

- What factors determined the specific forms of the talking film? Interrelationships of economic and ideological determinations (e.g. Hollywood's response to the crash with escapist musicals, and social problem films whose bourgeois humanist ideology recuperates "problems"). Speech in film ensures and reinforces idea of individual as hero of the fiction. The space of continuity editing is the space of dialogue.

**Comuzio, Ermanno** (1979) *Colonna sonora. Dialoghi, musiche, rumori dietro lo schermo*. Roma: 1979.

**Cook, Pam** (1979) The sound track. In: *Films in Review* 29,1, 1978, pp. 37-39, 42.

- Brief history of some of the technical advancements in sound recording for films.

**Cooke, Alistair / Cavalcanti, Alberto** (1935) The sound film. In: *Intercine* (Roma) 7, Aug. 1935, pp. 153-159.

- Discussion on sound film.

**Cornwell, Regina** (1978) Study of Michael Snow's RAMEAU'S NEPHEW. In: *Afterimage*, 7, 1978.

**Cousins, E.G.** (1932) *Filmland in ferment*. London: Archer 1932, [ch. 11: Sound and sense] pp. 103-110, [ch. 12: The talk in "talkie"] 111-116.

**Cowan, Lester (ed.)** (1931) *Recording sound for motion pictures*. New York: McGraw-Hill 1931.

- Lectures on sound recording technology, presented at the Academy of Motion Picture Arts and Sciences School in Sound Fundamentals. About sound recording equipment (Vitaphone, Photophone, Movietone), studio acoustics and recording techniques, and sound reproduction in the theater.

**Craig, G.D.** (1956) A comparison between silent and sound films in teaching. In: *British Journal of Educational Psychology* 26, 1956, pp. 200-206.

**Crawford, Merritt** (1939) Some accomplishments of Eugene Augustin Lauste – pioneer sound-film inventor. In: *Journal of the SMPE* 16, 1931.

- Repr. in: Fielding 1967, pp. 172-173.

**Cricks, R. Howard** (1943) *The complete projectionist*. 3rd ed. 1943.

- 4th ed. 1949.

**Crocker, Lester G. / Cardellach, Guardiola E.** (1948) Movie dubbing? Does redialogued film aid world understanding? In: *Rotarian* 72, May 1948, pp. 22-24.

- Debate about point of view of Latin America.

**Cruikshank, Herbert Knight** (1928) From fad to worse. That's what Herbert Brenon thinks of the trend the talkies signify. In: *Motion Picture Classic* 28, Nov. 1928, p. 76.

**Cuel, F. et alii** (1979) Dossier: Du muet au parlant. In: *Cinématographe* 47, 1979, pp. 2-27.

- Articles on the effect which the coming of sound had upon styles, acting, etc.

**Cumbow, R.C.** (1975) Morricone encomium. In: *Movietone News* 40, 1975, pp. 22-26.

- On Morricone's use of music and sound in Leone's westerns.

**Cushman, G.W.** (1958) *Sound for your color movies*. New York: Amphoto 1958.

**Dahlgren, Reinhold** (1932) *Tonfilmwiedergabe*. Mit 44 Abb. Berlin: Union Deutscher Verlagsgesellschaften 1932, 55 pp.

**Dale, Edgar** (1935) Sound and music. In: *How to appreciate motion pictures*. London: Macmillan 1935, pp. 171-179.

**Dancyger, Ken** (1993) *The technique of film and video editing*. Boston: Focal Press.

- Includes "The Early Sound Film" (pp. 39-52), "Ideas and Sound" (pp. 243-252), "The Sound Edit and Clarity" (pp. 227-295).

**Daney, Serge** (1977) L'orgue et l'aspirateur. In: *Cahiers du Cinéma*, 279-280, 1977, pp. 19-27.

- Psychoanalytic approach to the voice in Bresson's LE DIABLE PROBABLEMENT.

**Dästner, Carola** (1999) Ton und Musik im Filmapparat. Filmtheorie und Ton – jenseits von Comolli,

Baudry und Metz. In: *ZMM News* (Hamburg: Zentrum für Medien und Medienkultur, WS 1999/2000, pp. 23-28.

**Davy, Charles** (1934) Is there a future for the talkies? In: *Bookman* (London) 86, Aug. 1934, p. 248.

□ Holds that dialog should be reduced to a minimum.

**Dazat, O.** (1985) *Métier du cinéma: Bruits*. In: *Cinématographe* 114, Dec. 1985, pp. 56-57.

□ Interview with sound man Jérôme Levy.

**De Forest, Lee** see **DeForrest, Lee**

**Dean, Basil** (1929) Talking pictures. In: *Nineteenth Century and After* (London) 106, Dec. 1929, pp. 823-827.

□ Poses the problem of integrating the best visual and narrative qualities of the silent cinema with music and dialogue.

**Debries, Erwin** (1930) Artistic problems of the sound films. In: *International Review of Educational Cinematography* (Rome) 2, April 1930, pp. 399-403.

□ On the increasing importance of the musical director created by the coming of sound. Also discusses changes in acting.

**DeForrest, Lee** (1924) Pictures that talk. In: *Photoplay*, July 1924, pp. 78-79.

□ Repr. in: Mast 1982.

**DeForrest, Lee** (1929) The motion picture learns to talk. In: *National Board of Review Magazine* 4,7-9, March 1929, pp. 12-14, 23.

□ Traces the role of the author's audio amplifier in the development of the sound film, and outlines the principle systems of recording sound on film; cites the gains in realistic and emotional effectiveness conferred by sound upon the animated cartoon, the newsreel, the educational and the scenic film.

**DeMille, William Churchill** (1929) The screen speaks. In: *Scribner's* 85, April 1929, pp. 367-373.

□ Discusses the changes effected by sound film in the requirements for actors and studio equipment.

**Denbo, Doris** (1931) He's the big noise behind the talkies. In: *American* 111, 31.6.1931, p. 82.

□ At first in: *Literary Digest* 105, 28.6.1930, p. 37.

□ Profile of Count Cutelli, sound-effect artist for Disney and others.

**Denk, Rudolf** (1978) *Texte zur Poetik des Films*. Stuttgart: Reclam 1978, 188 pp. (Arbeitstexte für den Unterricht.)/(Reclams Universal-Bibliothek. 9541.).

□ Includes Polgar 1929; Piscator 1968.

**Deslaw, Eugène** (1931) My first sound film. In: *Close up* (London) 8, March 1931, pp. 61-62.

□ Description of Deslaw's endeavor to integrate lyrical and psychological factors in the use of sound in his *LE MONDE EN PARADE* (1931).

**Dickinson, Thorold** (1965) Von der Vorherrschaft des Bildes. In: *Sprache im technischen Zeitalter*, 13, 1965, pp. 1069-1073.

**Dirschel, Klaus** (1988) "Cent pour-cent parlant" oder wie der französische Tonfilm der 30er Jahre die Wirklichkeit suchte und das Thetaer fand. In: *Materialität der Kommunikation*. Hrsg. v. Hans Ulrich Gumbrecht & K. Ludwig Pfeiffer. Unter Mitarb. v. Monika Elsner [...]. Frankfurt: Suhrkamp 1988, pp. 377-391,

□ On some reflexive motifs of French sound films of the 30s.

**Dittmar, Linda** (1985) Dislocated utterances: The filmic coding of verbal difference. In: *Iris* 3,1, 1985, pp. 91-98.

**Doane, Mary Ann** (1980a) Ideology and practice of sound editing and mixing. In: Lauretis & Heath 1980, pp. 47-56.

□ Responses by Jean-Louis Comolli, Peter Wollen and Douglas Gomery, pp. 57-60.

□ Repr. [of the article] in: Weis & Belton 1985, pp. 54-62.

□ Ideological study of dominant sound practices examined in relation to a certain structure of oppositions which split 'knowledge' within bourgeois ideology (intellect and emotion, the intelligible and the sensible, reason and intuition).

**Doane, Mary Ann** (1980b) The voice in the cinema. The articulation of body and space. In: *Yale French Studies*, 60, 1980, pp. 33-50.

□ Repr. in Weis & Belton 1985, pp. 162-176.

□ Repr. in: *Movies and methods*. 2. Ed. By Bill Nichols. Berkeley, Cal. [...]: University of California Press 1985, pp. 565-575.

□ Repr. in: Rosen 1986, pp. 335-348.

□ Psychoanalytic approach to how the cinema's fantastic body (the point of identification for the subject it addresses) acts as a pivot for certain cinematic processes of representation and authorizes and sustains a limited number of relationships between voice and image.

- Doolittle, Hilda** (1927) The mask and the Movietone. In: *Close up* (London) 1, Nov. 1927, pp. 18-31.
- Dovjenko, A.** (1956) Le parole dans le scénario. In: *Cinéma* (Paris) 3, 1956.
- Doyle, George R.** (1936) The talking film and its problems. In his *Twenty-five years of film*. London: The Mitre Press 1936, pp. 263-268.
- Doyle, R.O.** (1975) Super-8 sync sound recorders. In: *American Cinematographer* 56,11, Nov. 1975, pp. 1264-1265, 1318, 1328-1333.
- Discusses various sound recorders which can be synchronized with Super-8 cameras.
- Doyle, R.O.** (1975) The need for sync sound standards for Super-8. In: *American Cinematographer* 56,11, Nov. 1975, pp. 1292-1293.
- Dreher, Carl** (1931) Recording, re-recording and editing of sound. In: *Journal of the SMPE* 14,6, June 1931, pp. 756-765.
- Dreyer-Sfard, Regine** (1965) Die Verflechtung von Sprache und Bild. In: *Sprache im technischen Zeitalter*, 13, 1965, pp. 1034-1039.
- Ducom, Jacques** (1931) *La cinématographie sonore*. Paris: Albin Michel 1931.
- Dupont, E.A.** (1931) Die Geburtsstätten des Tonfilms. In: *Die Woche*, 27, 4.7.1931.
- Spec. issue on the coming of sound.
- Dustmann, Friedrich Wilhelm** (1930) Neue bewegliche Aufnahme-Geräte der Klangfilm G.m.b.H. In: *Kinotechnik* v. 5.6.1930. pp. 308-310.
- Dworkin, S. / Holden, A.** (1959) An experimental evaluation of sound filmstrips vs. classroom lectures. In: *Journal of the SMPE* 68, 1959, pp. 383-385.
- Eggert, J. / Schmidt, R.** (1932) *Einführung in die Tonphotographie. Photographische Grundlagen der Lichtton-Aufzeichnung*. [Wissenschaftliches Zentral-Laboratorium d. photograph. Abt. d. I.G. Farbenindustrie, Agfa.] Leipzig: Hirzel 1932, vi, 137 pp.
- Eisenstein, Sergei M. / Pudovkin, Vsevolod / Alexandrov, Grigori V.** (1928) The sound film: a statement from the U.S.S.R. In: *Close Up* (London) 3, Oct. 1928, pp. 10-13.
- Statement on the sound film. In Eisenstein's *Film form*. New York: Harcourt, Brace 1949, pp. 257-260. Repr. New York: Dobson 1963. Other ed.: New York: Meridian Books 1957.
  - A statement. In: Weis & Belton 1985, pp. 83-85.
- [German:] Manifest zum Tonfilm. In: *Materialien zur Theorie des Films. Ästhetik – Soziologie – Politik*. Hrsg. v. Dieter Prokop. München: Hanser 1971, pp. 83-85.
  - Repr. in: *Texte zur Theorie des Films*. Hrsg. v. Franz-Josef Albersmeier. Stuttgart: Reclam 1979, pp. 42-45 (Reclams Universal-Bibliothek. 9943.).
  - Manifesto on the necessity for asynchronism and counterpoint in sound film, in accord with montage theory.
- Eisenstein, Sergei Mikhailovich** (1930) The fourth dimension in the kino. In: *Close Up* (London) 6, March 1930, pp. 184-194; 6, April 1930, pp. 253-268.
- Eisenstein, Sergei Mikhailovich** (1975) Synchronization of senses. In His *The film sense*. New York: Harcourt, Brace, & World 1975, pp. 69-109.
- Carries montage theory over into sound film, beginning necessary "analysis of the nature of audio-visual phenomena", including the concept of vertical montage.
- Elie, Eva** (1932) Dubbing. In: *International Review of Educational Cinematography* (Rome) 4, Oct. 1932, pp. 764-766.
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- Elliott, Walter G.** (1935) Hisses from the devil's workshop. In: *The silver streak: A screen play*. By Roger Whately, Jack O'Donneell & H.W. Hane-mann. Los Angeles: Haskell-Travers 1935, pp. 221-224.
- Reveals the unusual and technical exacting requirements imposed by the sound effects in RKO's *THE SILVER STRIKE* (1934) and the resulting synchronization of six separate recordings on the sound track.
- Elliott, W.F.** (1937) *Sound-recording for films: A review of modern methods*. London: Pitman 1937, 134 pp.
- Ellit, Jack** (1935) On sound. In: *Life and Letters Today* (London) 13, Dec. 1935, pp. 182-184.
- Predicts that the technology of recorded sound will create its own aesthetic.
- Elsaesser, Thomas / Wedel, Michael** (1996) The hollow heart of Hollywood: Sound space in *APOCALYPSE NOW*. In: *Conrad on film*. Ed. by Gene Moore. New York/London: Oxford University Press.
- Ende, W.** (1930) Der Film als Forschungsmittel der Technik. In: Petersen 1930, 20 pp.



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□ See Massolle, Vogt & Engl 1924.

**Epstein, Jean** (1955) Slow-motion sound. In: *Jean Epstein, 1897-1953*. Ed. by Bachmann. New York 1955, p. 44 (Cinemages. 2.).

□ Repr. in: Weis & Belton 1985, pp. 143-144.

□ [French:] [?]. In Epstein's *Ecrits*. 2. Paris: Ed. Seghers 1975.

**Erdelyi, G.** (1975) In: *American Cinematographer* 57,3, March 1976, pp. 306-308, 342-343.

□ Describes a new stereo optical sound system for motion pictures devised in Hungary.

**Erdmann, Hans** (1931) Der Synchrongötze. In: *Filmtechnik* v. 24.1.1931. pp. 10ff.

**Erens, Patricia** (1975) Patterns of sound (CITIZEN KANE). In: *Film Reader* 1, 1975, pp. 40-49.

□ Describes three kinds of overarching sound codes at play in KANE: (1) qualities of the voice track as texture, rhythm, intonation, etc.; (2) semantics and syntax of spoken language; (3) sound-image (spatial) relations.

**Ervine, St. John** (1929) The talkie-talkies. In: *Spectator* (London) 142, 4.5.1929, pp. 681-682.

□ On changes in acting; with references to the language difficulty involved in foreign distribution.

**Evans, Mark** (1975) *Soundtrack: The music of the movies*. Drawings of composers by Marc Nadel. New York: Hopkinson & Blake 1975, 303 pp. (Cinema Studies Series.).

**Eyman, Scott** (1997) *The speed of sound: Hollywood and the talkie revolution 1926-1930*. New York: Simon and Schuster 1997, 413 pp.

**F-K** (1932) *Der gute Ton im Lichtspielhaus. Der technische Ratgeber für Tonfilm-Theater*. Hrsg. v. "Filmkurier". Mit Abb. Berlin: Filmkurier 1932, 134 pp.

**Falkenberg, Paul** (1961) Sound montage: A propos de Ruttman. In: *Film Culture* 22-23, 1961, pp. 59-62.

□ [German:] Tonmontage. A propos Ruttman. In: Goergen 1990, pp. 57-58.

**Fano, Michel** (1964) Vers une dialectique du film sonore. In: *Cahiers du Cinéma* 152, 1964, pp. 30-36.

□ Advocates musical structuration of entire sound track. Dialogue and effects will share both informational and poetic functions. Examines "morphological, syntactic, and dialectic" possibilities cinema offers to the composer.

**Fano, Michel** (1974) L'attitude musicale dans "Glissements progressifs du plaisir". In: *Ça* 1,3, 1974, pp. 20-22.

**Fano, Michel** (1975) Film, partition sonore. In: *Musique en Jeu* 21, 1975, pp. 10-13.

**Fano, Michel** (1976) L'ordre musical chez Alain Robbe-Grillet. Le discours sonore dans ses films. In: *Robbe-Grillet. Colloque de Cérisy*. 1. Paris: Union Générale d'Éditions 1976, pp. 173-213 (Coll. 10/18.).

**Fano, Michel** (1980) Entretien sur le son et le sens. In: *Ça/Cinéma*, 18, 1980, pp. 5-17.

**Fano, Michel** (1981) Le son et le sens. (Interventions.) In: *Cinémas de la modernité: films, théories*. Ed. par Dominique Chateau, André Gardies & François Jost. Paris: Klincksieck 1981, pp. 105-122.

**Farcy, Jean / Houlbert, Jean-Michel** (1978) *Introduction au cinéma super-8 sonore professionnel*. Paris: Dujarric 1978, 111 pp.

**Fawell, John** (1990) Sound and Silence, Image and Invisibility in Jacques Tati's MON ONCLE. In: *Film Quarterly*, Oct. 1990, pp. 221-229.

**Feiss, M.** (1949) *Ein Film wird vertont*. Genf: Meister 1949.

**Fejos, Paul** (1929) Illusion on the screen. In: *National Board of Review Magazine* 4, June 1929, pp. 3-4.

□ A contention by the Hungarian director that the future of the sound film depends on the use of story material consistent with sound technique and with accurate representation of American life.

**Felter, Klaus** (1982) *Canon Tonfilmpraxis. Der Weg zum richtigen Ton im Hobbyfilm*. Herrsching, Ammersee: vwi-Vlg. [1982], 35 pp.

**Field, Mary / Smith, F. Percy** (1934) Sound. In their *Secrets of nature*. London: Faber & Faber 1934, pp. 209-229.

□ Emphasizes the necessity of limiting oral commentary in instructional films to informative briefs which stress action and advance continuity without distracting attention from the visual image. Discusses the advantages of precise synchronization of word and image as opposed to timing which permits the sound track to anticipate the picture.

**Fielding, Raymond (ed.)** (1967) *A technological history of motion pictures and television*. An anthology from the pages the the "Journal of the SMP-TE". Berkeley, Cal./Los Angeles, Cal.: University of California Press 1967.

□ Includes articles by Kellogg, McCullough und Aiken. *Filmkritik*, 11-12, 1981.

**Fischer, Fritz** (1929) Die Klangfilm-Apparaturen. In: *Filmtechnik* v. 3.8.1929, pp. 350-351.

**Fischer, Fritz / Lichte, H.** (1931) *Tonfilm. Aufnahme und Wiedergabe nach dem Klangfilmverfahren*. Mit 378 Abb. Leipzig: Hirzel 1931, 455 pp.

□ On the Tobis-system "Klangfilm".

**Fischer, Lucy** (1977a) ENTHUSIASM: From Kino-eye to Radio-eye. In: *Film Quarterly* 31,2, 1977/78, pp. 25-34.

□ Repr. in: Weis & Belton 1985, pp. 247-264.

□ Analysis of the film's reflexive aural techniques and audiovisual editing. Vertov's concept of audiovisual montage is more radical and subtle than Eisenstein's. He invokes the "Radio-Ear" to break the spell of illusionism.

**Fischer, Lucy** (1977) René Clair, LE MILLION, and the coming of sound. In: *Cinema Journal* 16,2, 1977, pp. 34-50.

□ Clair took an approach to sound diametrically opposite to that of American directors: subvert cinematic illusion with sound in order to restore film's poetic powers. In LE MILLION, avoids sync dialogue, uses songs and chorus, rhythmic speech and sound effects; musical continuity provides narrative continuity. Musical form as the film's subject.

**Fischer, Lucy** (1980) APPLAUSE: The visual and acoustic landscape. In: Cameron 1980, pp. 181-201.

□ Repr. in: Weis & Belton 1985, pp. 232-246.

□ Invoking Arnheim's and Balazs's comments about sound and spatial depth, the analysis of APPLAUSE notes the sound track's density, its creation of spatial continuity, spatial ambience, asynchronism, and use of silence.

**Fiske, P.** (1984) Dean Gawan, Gethin Creagh, Richard Lowenstein: Sound. In: *Cinema Papers* 47, Aug. 1984, pp. 216-217, 288-289.

□ Interview with the sound crew and director of the film STRIKEBOUND.

**Fljungal'c, D.** (1981) Zvukooperator i zvukovaja kul'tura. In: *Iskusstvo Kino* 3, March 1981, pp. 80-85.

□ The problems of sound recording.

**Fondane, Benjamin** (1930) Du muet au parlant: Grandeur et décadence du cinéma. In: *Bifur*, 5, April 1930.

□ Repr. in: *Intelligence du cinématographe*. Ed. par Marcel L'Herbier. Paris: Ed. Corrèa 1946.

□ [German:] Vom Stummfilm zum Sprechfilm: Größe und Verfall des Kinos. In: *Filmkritik* 25, 1981, pp. 530-540.

□ Suggests a sound aesthetics, claiming that the sound cartoon, among others, embodies it.

**Forlenza, Jeff / Stone, Terri** (eds.) (1993) *Sound for Picture: An Inside Look at Audio Production for Film and Television*. Emeryville, Cal: MixBooks.

**Fox, Julian** (1972) Casualties of sound. In: *Films and Filming* 19,1, Oct. 1972, pp. 34-40 [= Part 1: King Mike]; 19,2, Nov. 1972, pp. 33-40 [= Part 2].

**Fox, Julian** (1980) Walter Murch – making beaches out of grains of sand. In: *Cinefex* 3, Dec. 1980, pp. 42-57.

□ Examination of the art of sound editor W.M., primarily his work for George Lucas and Francis Ford Coppola.

**Frank, Karlhans** (1967) Sprache des Films / Sprache zum Film / Sprache im Film. In: *Informationsdienst der filmkundlichen Arbeitstagung v. 17. bis 19.11.1967 in Düsseldorf*. Hrsg. v.d. Landesarbeitsgemeinschaft der Filmclubs von Nordrhein-Westfalen. Manuskript 1967, pp. 1-13.

**Franklin, Harold Brooks** (1928) The entertainment value of the sound movie. In: *Transactions of the SMPE* 12, 24.9.1928, pp. 620-624.

□ Predicts the success of the sound film, but insists it will not supplant the silent film. Includes a discussion of various sound systems.

**Franklin, Harold Brooks** (1929) *Sound motion pictures: From the laboratory to their presentation*. New York: Doubleday, Doran 1929,

□ Ch. 1, "The coming of sound", pp. 3-17; early sound systems; influences on acting and stories. Ch. 2, "The growth of sound", pp. 18-34; summarizes the development of various sound systems (Vitaphone, Movietone, Western Electric, RCA-Photophone). Ch. 9, "Comments on production", pp. 222-237. Ch. 13, "The short subject", pp. 296-307; foresees a vogue for the talking short; discusses its place in the motion picture program, questioning the possibility of its replacement of vaudeville acts; surveys forms of shorts such as musical performances or comedy acts. Ch. 17, "The future", pp. 356-374.

**Franklin, Harold Brooks** (1930) The progress of sound motion pictures. In: *Journal of the SMPE* 15, Dec. 1930, pp. 809-814.

- Considers the dialogue picture as the most significant product of the sound film.

**Franklin, Harold Brooks** (1930) A year of sound. In: *Journal of the SMPE* 14, March 1930, p. 302.

- Reviews the sound developments of the year 1929.

**Frater, Charles B.** (1979) *Sound recording for motion pictures*. London: The Tantivy Press / New York: Barnes 1979, 210 pp. (Screen Textbooks.).

- Standard instructional textbook for 16mm and 35mm: sound recording, editing, and mixing equipments and techniques.

**Frayne, John G. / Wolfe, Halley** (1949) *Elements of sound recording*. 1949.

**Frayne, John G. / Blaney, A.C. / Groves, G.R. / Olson, H.F.** (1976) A short history of motion picture sound recording in the United States. In: *Journal of the SMPTE* 85,7, July 1976, pp. 515-528.

- Technological developments, in pursuit of ever-higher quality of sound, from 1918 (German Tri-Ergon group) to the Dolby-Noise Reduction System (1973) and the hue-modulated color-photographic sound track.

**Freiberg, Freda** (1987) The Transition to Sound in Japan. In: T. O'Regan & B. Shoesmith eds. *History on/and/in Film*. Perth: History & Film Association of Australia 1987, pp. 76-80.

**Fresnais, Gilles** (1980) *Son, musique et cinéma*. Chicoutimi, P.Q.: Morin 1980, 232 pp.

**Frith, Simon** (1981) *Sound effects: Youth, leisure, and the politics of rock'n'roll*. New York: 1981, 294 pp.

**Fritz, Walter** (1991) *Kino in Österreich 1929-1945. Der Tonfilm*. Wien: ÖBV Publikumsverlag 1991, 256 pp.

**Furbach, E.** (1935) *Untersuchungen über den Film-lauf im Kinogerät für Bild und Ton*. Dresden: Hille 1935, 35 pp.

**Gabler, W.** (1940) *Die Akustik des Tonfilmtheaters*. Halle: Knapp (Die Bücher des Lichtspielvorführers. 9.).

- 2. Aufl. 1940. 4. Aufl. 1949.

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**Gamba, M.** (1982) Realizzazione di audiovisivi nell'ambito di una ricerca sui dialetti. In: *Rivista Cinematografica* 55, Jan.-Feb. 1982, pp. 32-33.

**Gardiès, René** (1976) Récit et matériau filmique. In: *Robbe-Grillet*. Colloque de Cerisy. Parris: Union Générale d'Éditions 1976, pp. 85-110 (Coll. 10/18.).

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**Gaumont, Leon** (1929) *Werdegang des Tonfilms*. Mit 21. Abb. Berlin: Gaumont 1929, 28 pp.

- History of the development of sound motion pictures by Gaumont, 1899-1929.

**Gautier, G.-L.** (1981) Traduction au cinéma – nécessité et trahison. In: *Image et Son*, 363, July-Aug. 1981, pp. 101-118.

- Deals with the necessity of translation of films and analyses the process, both with subtitles and dubbing.

**Geduld, Harry M.** (1975) *The birth of the talkies: From Edison to Jolson*. Bloomington, Ind.: Indiana UP 1975, 337 pp.

- Copiously documented technological, economic, and critical history from invention of the phonograph and its application to cinematograph to sound-on-film development, to Vitaphone and THE JAZZ SINGER, proliferation of sound systems and adoption by studios, to 1929.

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- Discussion of the techniques employed by A.S. for the DUNE sound effects and what brought him to work on the film at this point in his career.

**Gerould, Katharine Fullerton** (1929) The lost art of motion pictures. In: *Century* 118, Aug. 1929, pp. 496-506.

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□ Opposes the claim that talkies are realistic.

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**Gilcher, W.** (1974) La chute du Vitaphone. In: *Cahiers de la Cinémathèque*, 13-15, 1974, pp. 4-13.

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□ Discusses Flaubert's "cinematic" use of aural imagery. Compares the complex function of sound in MADAME BOVARY to the device of the soundtrack in motion pictures.

**Gillett, John** (1970) Laughter. In: *Sight and Sound* 40,1, 1970-71, p. 45.

□ Observations on the change from silent to sound films through notes on Keaton's last silent film SPITE MARRIAGE (1929) and the early sound film LAUGHTER (1930).

**Gish, Lillian** (1930) On behalf of the silent film. In Oliver M. Saylor's *Revolt in the arts*. New York: Brentano's 1930, pp. 225-230.

□ A critique of the sound film based on the premise that the art of the cinema is more closely related to music than to the theatre. With some remarks on the problems of screen acting.

**Gitt, Robert** (1989) Restoring Vitaphone films. In: *Bandy* 1989, pp. 11-13.

**Glassgold, C. Adolph** (1928) Canned for eternity. In: *Arts*, 14, Oct. 1928, pp. 219-220.

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□ Comments on Eisenstein and Pudovkin for their advocacy of sound for contrapuntal and expressionistic rather than realistic effects.

**Glenn, G. / Murray, S. / Beilby, P.** (1974) The true story of Eskimo Nell: Production report. In: *Cinema Papers*, July 1974, pp. 245-253.

□ Interviews with director Richard Franklin, cinematographer Vince Monton, and sound recordist John Phillips, on the making of THE TRUE STORY OF ESKIMO NELL.

**Goergen, Jeanpaul** (1990) *Walter Ruttmann. Eine Dokumentation*. Mit Beiträgen v. Paul Falkenberg, William Uricchio & Barry A. Fulks. Berlin: Freunde der Deutschen Kinemathek [1990], 184 pp.

□ Reprints of Ruttmann's brief articles on the aesthetics of sound, pp. 83-90

**Goldfarb, Phyllis**

see **Mintz, Penny**

**Gomery, [John] Douglas** (1975) *The coming of sound to the American cinema: A history of the transformation of an industry*. Ph.D. Thesis, Madison, Wisc.: University of Wisconsin 1975, x, 511 pp.

□ Repr. Ann Arbor, Mich./London: University Microfilms 1979.

**Gomery, [John] Douglas** (1976) The 'Warner Vitaphone Peril': The American film industry reacts to the innovation of sound. In: *Journal of the University Film Association* 28,1, 1976, pp. 11-19.

□ Repr. in: *American film industry: A case studies approach*. Carbondale, Ill.: Southern Illinois University Press 1982, pp. 119-132.

**Gomery, [John] Douglas** (1976) The coming of the talkies: Invention, innovation, and diffusion. In: *The American film industry: An historical anthology*. Ed. by Tino Ballio. Madison, Wisc.: University of Wisconsin Press 1976, pp. 193-211.

□ [Rev. version:] The coming of sound: Technological change in the American film industry. In: Weis & Belton 1985, pp. 5-24. Also in the second ed. of Ballio's book.

□ [Ital.:] In: *Hollywood: Lo studio system*. A cura di Adriano Apra. Roma: Marsilio Ed. 1982, pp. 112-135.

**Gomery, [John] Douglas** (1976) The coming of sound to the German cinema. In: *Purdue Film Studies Annual 1976*. West Lafayette: Purdue University 1976, pp. 136-143.

□ Applies economic models of technological invention and innovation to tracing Tri-Ergon's development and Tobis-Klangfilm's European expansion.

**Gomery, [John] Douglas** (1976) Tri-Ergon, Tobis-Klangfilm, and the coming of sound. In: *Cinema Journal* 16,1, 1976, pp. 51-61.

□ The development of the Tri-Ergon system; stages of invention, innovation, and diffusion.

**Gomery, [John] Douglas** (1976) Problems in film history: How Fox innovated sound. In: *Quarterly Review of Film Studies* 1,3, 1976, pp. 315-330.

□ Repr. in: *Hollywood as historian: American film in a cultural context*. Ed. by Peter Rollins. Lexington, Ken.: University of Kentucky Press 1983, pp. 20-31.

**Gomery, [John] Douglas** (1976) Writing the history of the American film industry: Warner Bothers and sound. In: *Screen* 17,1, 1976, pp. 40-53.

□ Repr. in: Nichols 1985, pp. 109-120.

□ Argues that Warner Bothers' venture into sound was not a desperate attempt to stave off bankruptcy but part of a strategy of planned expansion.

**Gomery, [John] Douglas** (1977) Failure and success: Vocafilem and RCA innovate sound. In: *Film Reader*, 2, 1977, pp. 213-221.

□ Argues that not only technology, but a system's marketability, strategies of financing, and management account for success or failure of a sound system. Especially on Vocafilem and RCA Photophone.

**Gomery, [John] Douglas** (1979) The coming of sound to the American cinema: A history of the transformation of an industry. In: *Business and Economic History*, Second Series, 8, 1979, pp. 114-117.

**Gomery, [John] Douglas** (1980) Towards an economic history of the cinema: The coming of sound to Hollywood. In: Lauretis & Heath 1980, pp. 38-46.

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**Gorbman, Claudia** (1976) Clair's sound hierarchy and his creation of auditory space. In: *Purdue Film Studies Annual 1976*. West Lafayette: Purdue University 1976, pp. 113-123.

□ *Sous les toits de Paris* has unusual sound hierarchy – music, speech, noise – which is upset only during climax in the narrative. Critical terminology for sound space needs to include “off-track-sound” to parallel off-screen visual space. Analysis of Clair's use of spatial dimensions of sound and speech.

**Gorbman, Claudia** (1980) Bibliography on sound in film. In: *Yale French Studies*, 60, 1980, pp. 269-286.

□ Includes 160 items on music.

**Gorbman, Claudia** (1985) Annotated bibliography on film sound (excluding music). In: Weis & Belton 1985, pp. 427-445.

**Gorbman, Claudia** (1993) Chion's “Audio-vision”. In: *Wide Angle* 15,1, 1993, pp. 66-77.

**Gorbman, Claudia / Monaco, James** (1975) Letter. In: *Movietone News* 44, 29.9.1975, pp. 17-18.

□ Comment on an article on sound recording in no. 42; with the author's response.

**Gordon, Bernard / Zimet, Julian** (1937) Sound. In: Their *The technique of the film*. New York: Film and Sprockets Society of the CCNY Art Department 1937, pp. 20-24 (Publication No. 1.).

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**Goulding, Edmund** (1928) The talkers in close-up. In: *National Board of Review Magazine* 3, 6.-7.7.1928, pp. 3-4.

□ Sound film as an extension of the range of sensory enjoyment.

**Gourdon, G.** (1979) Les masques du silence. In: *Cinématographe* 47, May 1979, pp. 24-27.

□ Acting problems when sound was introduced.

**Graham, Mark** (1981) PADRE PADRONE and the dialectics of sound. In: *Film Criticism* 6,1, 1981, pp. 21-30.

□ Analyses the use of speech, noise, and music making connections between the narrative and thematic concerns. “Musical structure”.

**Grajetzky, H.** (1934) *Untersuchungen über das Grundgeräusch bei der Tonfilmwiedergabe nach dem Lichttonverfahren*. Mit Abb. Berlin: Jul. Springer 1934, 13 pp.

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**Grant, J.** (1979) Fassbinder n'a qu'une parole. In: *Cinéma* (Paris) 251, Nov. 1979, pp. 36-37.

□ The complex use of sound and especially language in Fassbinder's films.

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- Defends pantomime as a universal and international medium and ridicules the imperfections in current sound film technique.

**Green, Fitzhugh** (1929) The bomb that blew the movies upside down. In: *American Magazine* 107, April 1929, pp. 48-49, 118, 120, 122, 125.

- Details the revolutionary technical and industrial changes inaugurated by the advent of sound. Describes the first presentation of Vitaphone by Warner Bros. (6.8.1926) and early sound films.

**Green, Fitzhugh** (1929) *The film finds its tongue*. New York: Putnam's 1929, 316 pp.

- Repr. New York: Benjamin Blom 1971.
- The story of the part played by Warner Bros. in bringing the sound film to the screen. See esp. pt. III, "Production", discussing the problems of adapting sound engineering to theatrical needs, and describing Vitaphone's first sound stage; on the emergence of spoken dialogue as a departure from musical recordings. See also pt. IV on "The talkie boom".

**Greenidge, Terence** (1929) Film tendencies in the moment. In: *Socialist Review* (London) NS 1, Nov. 1929, pp. 46-53.

- Criticizing the talking film for its deficient finish, artificiality in physical relation between sight and sound, and its mechanical imperfection. With some remarks on Vertov's Kino-Eye.

**Greenwald, William I.** (1952) The impact of sound upon the film industry: A case study of innovation. In: *Explorations in Entrepreneurial History*, 4, May 1952, pp. 178-192.

**Gregg, Eugene S.** (1968) *The shadow of sound*. New York: Vantage 1968, 174 pp.

**Grice, H. Paul** (1985) La parole au cinéma. In: *Iris* 3,1, 1985, pp.

**Grierson, John** (1933) Pudovkin on sound. In: *Cinema Quarterly* 2,2, 1933-34, pp. 106-110.

- Agrees with Pudovkin that sound should compliment, not duplicate images, but Pudovkin's writing fails to account for rich complexities in good sound films: "The trouble with Pudovkin is that he performs like a poet and theorizes like an elementary school teacher."

**Grierson, John** (1934) Introduction to a new art. *Sight and Sound* 3,11, 1934, pp. 101-104.

- Theoretical treatise about the role of sound in cinema, asking for a break with theatrical dialogue.

**Grierson, John** (1934) The GPO gets sound. In: *Cinema Quarterly* 2,4, 1934, pp. 215-221.

- How the GPO, in acquiring film sound technology, has eliminated "economic and ideologic overheads".

**Grierson, John** (1935) One hundred per-cent cinema. In: *Spectator* (London) 155, 23.8.1935, pp. 285-286.

**Griggs, I.C.** (197?) De Forest Phonofilms (Australia) Ltd. In: *Cinema Papers*, June-July 197?, pp. 16-20, 91.

- Description of the development of De Forest Phonofilms and their use in Australia. Includes an interview with Arthur Hansen and Len Jordan both involved with De Forest's work.

**Grundy, J. B. C.** (1933) Language and film. In: *Sight and Sound* 2,6, 1933, pp.; 2,7, 1933, pp.

- Sound has changed film's universality, caused film regionalization.

**Gryzik, Antoni** (1981) *Introduction à la mise-en-scène du son dans le cinéma*. Thèse Paris: Université de Paris I 1981.

- Beginning with functions of sound in ancient theater and functions of sound allusions in silent film; outlines a dramaturgy of "sound mise-en-scène" in cinema.

**Gryzik, Antoni** (1984) *Le rôle du son dans le récit cinématographique*. Paris: Minard 1984, 123 pp. (Etudes Cinématographiques. 139-141.).

**Guernsey, Otis L.** (1955) Ghosts in the reel. In: *Saturday Review* 38, 30.4.1955, p. 27.

- How dubbing links beautiful voices with the stars.

**Guillot de Rhode, François** (1953) La dimension sonore. In: *L'univers filmique*. Ed. par Etienne Souriau. Paris: Flammarion 1953, pp. 119-135.

- Demonstrates via historical and phenomenological arguments that sound is necessary to film, an integral part of the image. Philosophical commentary on audiovisual representation.

**Haakman, A.** (1974) Hans Kramski: Geräuschemacher. Ritselen in het donker. In: *Skoop* 10,8, Nov. 1974, pp. 32-35.

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**Haas, Arthur** (1934) *Physik des Tonfilms*. Fünf gemeinverständliche Vorträge. Mit 34 Abb. Leipzig: B.G. Teubner 1934, 74 pp. (Mathematisch-physikalische Bibliothek. II,10.).

**Hack, Ronald** (1961) *The tape editing guide*. 1961.

**Hadden, H. Burrell** (1962) *High-quality sound production and reproduction: Sound studio and outside broadcasting practice*. 1962, 273 pp.

□ BBC Programme Operations training manual.

**Hahn, Hans-Joachim** (1939) *Der Tonfilm. Grundlagen und Praxis seiner Aufnahme, Bearbeitung und Vorführung*. 3. Aufl., neubearb. v. Hans-Joachim Hahn unter Mitarb. namhafter Fachleute. Mit 241 Abb. Berlin: Buhrbanck 1939, 391 pp. (Licht-Bild-Bühne.).

**Hale, Louise Closser** (1930) New stage fright: Talking pictures. In: *Harper's* 161, Sept. 1930, pp. 417-424.

□ Hale was an actress.

**Hall, Mordaunt** (1928) The reaction of the public to motion pictures with sound. In: *Transactions of the SMPE* (Easton, Pa.) 12, 24.9.1928, p. 603.

□ Sound has weakened acting; sound films require more subtle stories and more intelligent dialogue; silence should be used where it is effective.

**Hall, Mordaunt** (1928) Hollywood and sound. In: *Authors' League Bulletin* 16, July-Aug. 1928, pp. 13-14.

□ Al Jols on and *THE JAZZ SINGER*; Douglas Fairbank's use of sound in *THE IRON MASK* (1929); and the Fox comedies and newsreels.

**Hamilton, James Shelley** (1929) This thing called the talkies. In: *Harper's Bazaar* 63, Sept. 1929, pp. 95-96, 190.

□ Facetious Comment on the permanence of the talkies.

**Hammand, C.** (1984) Sound... and image. In: *Wide Angle* 6,2, 1984, pp. 24-33.

**Hammond, Percy** (1928) Came the din. In: *Vanity Fair* 31, Oct. 1928, p. 69.

□ Expresses a sentimental preference for the silent film.

**Hampton, Benjamin Boles** (1931) *A history of the movies*. New York: Covici Friede 1931.

□ Repr. as *History of the American film industry from its beginnings to 1931*. Ed. by Richard Griffith. New York: Dover 1970.

□ Business history. See chs. 17 and 18, 1931-ed. pp. 362-387, 388-405. Ch. 17, "Talkies", gives an account of the advent of the sound film in 1926; outlines the confused status of the numerous sound patents on the market; also details the financial plight of the Warner Bros. company. Ch. 18, "Sound and fury", describes the far-reaching effects of the establishment of sound on the film industry; chronicles the formation of the

RKO, Paramount-Publix, and MGM organizations; the changes in studio operation and equipment; and the effect of the talkies on the stars of the silent era, and on musicians.

**Handzo, Stephen** (1985) A narrative glossary of film sound technology. In: Weis & Belton 1985, pp. 383-426.

**Handzo, Stephen** (1995) The sound of sound. In: *Cineaste* 21,1-2.

□ The concept of 'correct' sound reproduction is by no means straightforward.

**Hanlon, Lindley** (1985) Sound in Bresson's *MOUCHETTE*. In: Weis & Belton 1985, pp. 323-331.

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**Harrington, John** (1973) *The rhetoric of film*. New York [...]: Holt, Rinehart & Winston 1973, xi, 175 pp.

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**Harris, James** (1936) Sound film elements and their synthesis. In: *Film Art* (London) 3, Autumn 1936, pp. 9-11.

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**Hasenberg, Werner** (1931) *Der Verstärker und seine Bedienung*. Mit 27 Abb. Halle: Knapp 1931, 36 pp. (Bücher des Lichtspielvorführers. 7.).

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- Hatschek, Paul** (1931) *Grundlagen des Tonfilms*. Mit 26 Abb. Halle: Knapp 1931, 35 pp. (Bücher des Lichtspielvorführers. 6.).
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- Hehlgans, F.** (1933) Die Entwicklung des Tonfilmverfahrens der AEG. In: *Jahrbuch des Forschungsinstituts der Allgemeinen Elektrizitäts-Gesellschaft* (Berlin) 3, 1931/32 (1933), pp. 11-16.
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□ 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.

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□ Consequences of dislocating sound from space in *CITIZEN KANE*, *THE MAGNIFICENT AMBERSONS*, *THE LADY FROM SHANGHAI*, and *TOUCH OF EVIL*.

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