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Sound: Eine Arbeitsbibliographie Hans J. Wulff

Stille und Schweigen. Themenheft der: *Navigationen: Siegener Beiträge zur Medien- und Kulturwissenschaft* 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.: Fernseh-ton. 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 Filme nach Fertigstellung der Schnittkopie*. Babelsberg: Ufa 1940.

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□ 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** (1977) 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 Mikrophonen 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; ch. 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.

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- 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: *Materi- alität 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.

- On the question of foreign-language versions with re-synchronized speech.

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. Hannemann. 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.

Engl, Joseph (1927) *Der tönende Film. Das Trier-gon-Verfahren und seine Anwendungsmöglichkeiten*. Mit 59 Abb. Braunschweig: Vieweg 1927, v, 98 pp. (Sammlung Vieweg. 89.).

□ 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 Ruttmann. In: *Film Culture* 22-23, 1961, pp. 59-62.

□ [German:] Tonmontage. A propos Ruttmann. 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'Editions 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 Gawn, 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.

Fljanggal'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. Corr  a 1946.

□ [German:] Vom Stummfilm zum Sprechfilm: Gr   e 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 D  sseldorf*. 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.

Galsworthy, John (1930) Galsworthy on the talkies. In: *Living Age* (Boston) 338, 15.5.1930, pp. 349-350.

- Interview. G. believes that the talkies will not entirely supplant the silent film. Based on the adaptation of G's *ESCAPE* (1930).

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Lenauer, Jean (1929) The sound film: Salvation of the cinema. In: *Close Up* 4, April 1929, pp. 18-21.

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□ With details of Ruttmann’s MELODIE DER WELT.

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□ Interview on R. L.’s work as a sound technician at the National Film Board of Canada.

Levin, Tom (1984) The acoustic dimension: Notes on cinema sound. In: *Screen* 25,3, May-June 1984, pp. 55-68.

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technology”. Mediation of sound through the technology of recording and reproduction involves its essential transformation.

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