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### Sound: Eine Arbeitsbibliographie

Hans J. Wulff

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

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

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

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- Repr. 1987.

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

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- 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.

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**Alsina Thevenet, H.** (1982) Asi empesó el cine sonoro y parlante. In: *Cinematoteca 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.

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**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.

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- 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.

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- Über das Biophon-Verfahren Messters.

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

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- On the current shortcomings of the sound film.

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

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

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- 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.

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- [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.

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- Includes articles on the coming of sound, use of sound by Renoir, Chaplin, and others.

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- 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 relation 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.

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- 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 phase, with psychoanalytically oriented approach to sound track's secondary elaboration.

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

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- See pp. 54-69, on economical aspects of coming of sound.
- [French:] *Histoire économique du cinéma*. Paris 1947.

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

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

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*Schallplatten und Amateur-Tonfilmen*. 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 LAUF 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.

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**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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- 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.

**Beek, S. van** (1984) Een symposium over geluid in Hollywood: Hoe maak je het geluid van een draak? In: *Skoop* 20,6, 1984, pp. 11-12.

- Report of the Hollywood symposium "Film sound in the 80s or How to make your audience sit up and listen".

**Beek, S. van / Proper, R.A.F.** (1979) Is het geluid in Nederelandse films om aan te horen? Een onderzoek. In: *Skoop* 15,1, 1979, pp. 40-44.

- Description of the postsynchronization procedure of the Dutch film EEN VROUW ALS EVA; includes a selection of comments from Dutch film-makers about their experiences with sound.

**Beese, Henriette** (1977) Notizen zum Tönenden am Film. In: *Filmkritik*, 252, 1977, pp. 615-619.

**Begum, S.J.** (1949 *Magnetic recording*. 1949.

**Beijerinck, F.H.** (1933) *Die Entwicklung der Tonfilmindustrie. Ein Beitrag zur Weltelektrovertrustung*. Diss. Bern 1933.

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

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

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**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.

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

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- 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.

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- Debate about point of view of Latin America.

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

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## **De Forest, Lee**

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

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

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- Repr. in: *Intelligence du cinématographe*. Ed. par Marcel L'Herbier. Paris: Ed. Corr ea 1946.
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**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.

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

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**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.

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

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

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

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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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