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Sound: Eine Arbeitsbibliographie

Hans J. Wulff

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

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

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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.

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

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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).

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

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

- * On the revolutionizing effects of sound.

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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.
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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.

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- Stresses the necessity for the complete integration of sound and image in talking films.

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- "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.

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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.

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- Frankfurt: Athenäum Fischer 1975, 252 pp. (Fischer Athenäum Taschenbücher. 4043.).
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- [French:] *Histoire économique du cinéma*. Paris 1947.

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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.

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- Repr. in: Balázs 1984, pp. 250-254.

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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.

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- 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.

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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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- 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.

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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.

Beilby, P. (1974) Peter Fenton: mixer. In: *Cinema Papers*, July 1974, pp. 254-257.

- Australian sound mixer Fenton talks about mixing sound for feature films.

Bell, Monta (1928) Movies and talkies. In: *North American Review* 226, Oct. 1928, pp. 429-435.

Bell, Monta (1929) The director: his problems and qualifications. In: *Theatre Arts Monthly* 13, Sept. 1929, pp. 645-649.

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- Notes on the early days of the sound film by the director of THE BELLAMY TRIAL (1929). Discusses the effect of sound on the established film favorites of the silent days.

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- 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.

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see **DeForrest, Lee**

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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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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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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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