

The Voice In Cinema

[#voice in film](#) [#cinematic sound design](#) [#audio in movies](#) [#vocal performance film](#) [#dialogue importance cinema](#)

The voice in cinema is paramount, shaping the emotional landscape and narrative depth of any film. It encompasses everything from an actor's nuanced delivery to the power of narration, profoundly influencing audience immersion and character perception within the cinematic experience.

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The Voice in Cinema

Chion analyzes imaginative uses of the human voice by directors like Lang, Hitchcock, Ophuls, Duras, and de Palma.

Locating the Voice in Film

This book locates the voice in cinema in different national and transnational contexts, to explore how the critical approaches to the voice as well as the practices of sound design, technologies and even reception are often grounded in cultural specificity, to present readings which challenge traditional theories of the voice in film.

The Voice of Technology

1. This book presents the untold story of the role the emergence of cinematic sound had on Soviet politics and culture. The author contextualizes media technologies in the midst of the political and cultural environment of the early Soviet era. 2. The author is a returning IUP author who is extremely active in both Slavic studies and film and media studies. 3. This book will have a market among both film and Russian/East European studies scholars and is a strong contribution to IUPs growing international film history lists.

Audio-vision

Deals with issue of sound in audio-visual images

Music in Cinema

Michel Chion is renowned for his explorations of the significance of frequently overlooked elements of cinema, particularly the role of sound. In this inventive and inviting book, Chion considers how cinema has deployed music. He shows how music and film not only complement but also transform each other. The first section of the book examines film music in historical perspective, and the second section addresses the theoretical implications of the crossover between art forms. Chion discusses a

vast variety of films across eras, genres, and continents, embracing all the different genres of music that filmmakers have used to tell their stories. Beginning with live accompaniment of silent films in early movie houses, the book analyzes Al Jolson's performance in *The Jazz Singer*, the zither in *The Third Man*, Godard's patchwork sound editing, the synthesizer welcoming the flying saucer in *Close Encounters of the Third Kind*, and the Kinshasa orchestra in *Félicité*, among many more. Chion considers both original scores and incorporation of preexisting works, including the use and reuse of particular composers across cinematic traditions, the introduction of popular music such as jazz and rock, and directors' attraction to atonal and dissonant music as well as *musique concrète*, of which he is a composer. Wide-ranging and original, *Music in Cinema* offers a welcoming overview for students and general readers as well as refreshingly new and valuable perspectives for film scholars.

Voicing the Cinema

Theorists of the soundtrack have helped us understand how the voice and music in the cinema impact a spectator's experience. James Buhler and Hannah Lewis edit in-depth essays from many of film music's most influential scholars in order to explore fascinating issues around vococentrism, the voice in cinema, and music's role in the integrated soundtrack. The collection is divided into four sections. The first explores historical approaches to technology in the silent film, French cinema during the transition era, the films of the so-called New Hollywood, and the post-production sound business. The second investigates the practice of the singing voice in diverse repertoires such as Bergman's films, Eighties teen films, and girls' voices in *Brave* and *Frozen*. The third considers the auteuristic voice of the soundtrack in works by Kurosawa, Weir, and others. A last section on narrative and vococentrism moves from *The Martian* and horror film to the importance of background music and the state of the soundtrack at the end of vococentrism. Contributors: Julie Brown, James Buhler, Marcia Citron, Eric Dienstfrey, Erik Heine, Julie Hubbert, Hannah Lewis, Brooke McCorkle, Cari McDonnell, David Neumeyer, Nathan Platte, Katie Quanz, Jeff Smith, Janet Staiger, and Robynn Stilwell

Meaning and Interpretation of Music in Cinema

By exploring the relationship between music and the moving image in film narrative, David Neumeyer shows that film music is not conceptually separate from sound or dialogue, but that all three are manipulated and continually interact in the larger acoustical world of the sound track. In a medium in which the image has traditionally trumped sound, Neumeyer turns our attention to the voice as the mechanism through which narrative (dialog, speech) and sound (sound effects, music) come together. Complemented by music examples, illustrations, and contributions by James Buhler, *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25-year project in the analysis and interpretation of music in film.

The Acoustic Mirror

"... a vitally new understanding that takes us from the terms of the representation of sexual difference to an anatomy of female subjectivity which will be widely influential." -- Stephen Heath "An original work likely to have significant impact on all those with an interest in the vibrant intersection of feminism, film theory, and psychoanalysis..." -- Naomi Schor "... powerfully argued study... impressive..." -- Choice "... important because of its innovative work on Hollywood's ideologically-charged construction of subjectivity... what is exciting about *The Acoustic Mirror* is that it inspires one to reevaluate a number of now classical theoretical texts, and to see films with an eye to how authorship is constructed and subjectivity is generated." -- *Literature and Psychology* "As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will have wide impact as a major contribution to feminist theory." -- *SubStance* *The Acoustic Mirror* attempts to do for the sound-track what feminist film theory of the past decade has done for the image-track -- to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration, and commentary, but as a fantasmatic projection, and as a metaphor for authorship.

Brought to Life by the Voice

A free open access ebook is available upon publication. Learn more at www.luminosoa.org. To produce the song sequences that are central to Indian popular cinema, singers' voices are first recorded in the studio and then played back on the set to be lip-synced and danced to by actors and actresses as the visuals are filmed. Since the 1950s, playback singers have become revered celebrities in their own

right. *Brought to Life by the Voice* explores the distinctive aesthetics and affective power generated by this division of labor between onscreen body and offscreen voice in South Indian Tamil cinema. In Amanda Weidman's historical and ethnographic account, playback is not just a cinematic technique, but a powerful and ubiquitous element of aural public culture that has shaped the complex dynamics of postcolonial gendered subjectivity, politicized ethnolinguistic identity, and neoliberal transformation in South India.

The Singing Voice in Contemporary Cinema

This volume focuses on the singing voice in contemporary cinema from 1945 to the present day, and rather than being restricted to one particular genre, considers how the singing voice has helped define and/or confuse genre classification. Typically heard in song, the singing voice is arguably the most expressive of all musical instruments. This volume celebrates the ways in which singing features in film. This includes the singing voice as protagonist, as narrator, as communicator, as entertainer, and as comedic interlude. Whether the singing voice in film is personally expressive, reflexive and distant, or synchronized for entertainment, there is typically interplay between the voice and visual elements. Extending beyond the body of literature on 'the musical', the volume is not about musicals per se. Rather, *The Singing Voice in Contemporary Cinema* discusses the singing voice as a distinct genre that focuses on the conceptualization and synchronization of the singing voice in the post-War era. It explores the relationship between screen, singing, singer and song; it celebrates the intersection of the singing voice and popular culture. In doing so, the volume will cross multiple disciplines including vocal studies, film studies, film sound studies, and music production (vocal processing).

Film, a Sound Art

The author argues that watching movies is more than just a visual exercise--it enacts a process of audio-viewing. The audiovisual makes use of tropes, devices, techniques, and effects that convert multiple sensations into image and sound, therefore rendering, instead of reproducing, the world through cinema. This book considers developments in technology, aesthetic trends, and individual artistic style that recast the history of film as the evolution of a truly audiovisual language. It also explores the intersection of auditory and visual realms. The author describes the effects of audio-visual combinations claiming, for example, that the silent era (which he terms "deaf cinema") did not end with the advent of sound technology but continues to function underneath and within later films. He also discusses cinematic experiences ranging from Dolby multitrack in action films and the eerie tricycle of Stanley Kubrick's *The Shining* to the way actors from different nations use their voices and words.

30-Second Cinema

30-Second Cinema offers an immersion course, served up in neat, entertaining shorts. These 50 topics deal with cinema's beginnings, with its growth as an industry, with key stars and producers.

Sound Design

"The clash of light sabers in the electrifying duels of *Star Wars*. The chilling bass line signifying the lurking menace of the shark in *Jaws*. The otherworldly yet familiar pleas to "phone home" in the enchanting *E.T.*" "These are examples of the different ways sound can contribute to the overall dramatic impact of a film. To craft a distinctive atmosphere, sound design is as important as art direction and cinematography - and it can also be an effective tool to express the personalities of your characters."--Jacket.

Film After Film

One of the world's most erudite and entertaining film critics on the state of cinema in the post-digital—and post-9/11—age. This witty and allusive book, in the style of classic film theorists/critics like André Bazin and Siegfried Kracauer, includes considerations of global cinema's most important figures and films, from Lars von Trier and Zia Jiangke to *WALL-E*, *Avatar* and *Inception*.

Words on Screen

Michel Chion is well known in contemporary film studies for his innovative investigations into aspects of cinema that scholars have traditionally overlooked. Following his work on sound in film in *Audio-Vision* and *Film, a Sound Art*, *Words on Screen* is Chion's survey of everything the seventh art gives us to

read on screen. He analyzes titles, credits, and intertitles, but also less obvious forms of writing that appear on screen, from the tear-stained letter in a character's hand to reversed writing seen in mirrors. Through this examination, Chion delves into the multitude of roles that words on screen play: how they can generate narrative, be torn up or consumed but still remain in the viewer's consciousness, take on symbolic dimensions, and bear every possible relation to cinematic space. With his characteristic originality, Chion performs a poetic inventory of the possibilities of written text in the film image. Taking examples from hundreds of films spanning years and genres, from the silents to the present, he probes the ways that words on screen are used and their implications for film analysis and theory. In the process, he opens up and unearths the specific poetry of visual text in film. Exhaustively researched and illustrated with hundreds of examples, *Words on Screen* is a stunning demonstration of a creative scholar's ability to achieve a radically new understanding of cinema.

Lars von Trier's Cinema

This book offers a bold and dynamic examination of Lars von Trier's cinema by interweaving philosophy and theology with close attention to aesthetics through style and narrative. It explores the prophetic voice of von Trier's films, juxtaposing them with Ezekiel's prophecy and Ricoeur's symbols of evil, myth, and hermeneutics of revelation. The films of Lars von Trier are categorized as extreme cinema, inducing trauma and emotional rupture rarely paralleled, while challenging audiences to respond in new ways. This volume argues that the spiritual, biblical content of the films holds a key to understanding von Trier's oeuvre of excess. Spiritual conflict is the mechanism that unpacks the films' notorious excess with explosive, centrifugal force. By confronting the spectator with spiritual conflict through evil, von Trier's films truthfully and prophetically expose the spectator's complicity in personal and structural evil, forcing self-examination through theological themes, analogous to the prophetic voice of the transgressive Hebrew prophet Ezekiel, his prophecy, and its form of delivery. Placed in context with the prophetic voices of Dante, Milton, Dostoyevsky, O'Connor, and Tarkovsky, this volume offers a theoretical framework beyond von Trier. It will be of great interest to scholars in Film Studies, Film and Philosophy, Film and Theology.

The Voice as Something More

In the contemporary world, voices are caught up in fundamentally different realms of discourse, practice, and culture: between sounding and nonsounding, material and nonmaterial, literal and metaphorical. In *The Voice as Something More*, Martha Feldman and Judith T. Zeitlin tackle these paradoxes with a bold and rigorous collection of essays that look at voice as both object of desire and material object. Using Mladen Dolar's influential *A Voice and Nothing More* as a reference point, *The Voice as Something More* reorients Dolar's psychoanalytic analysis around the material dimensions of voices—their physicality and timbre, the fleshiness of their mechanisms, the veils that hide them, and the devices that enhance and distort them. Throughout, the essays put the body back in voice. Ending with a new essay by Dolar that offers reflections on these vocal aesthetics and paradoxes, this authoritative, multidisciplinary collection, ranging from Europe and the Americas to East Asia, from classics and music to film and literature, will serve as an essential entry point for scholars and students who are thinking toward materiality.

Critical Cinema

Critical Cinema: Beyond the Theory of Practice purges the obstructive line between the making of and the theorising on film, uniting theory and practice in order to move beyond the commercial confines of Hollywood. Opening with an introduction by Bill Nichols, one of the world's leading writers on nonfiction film, this volume features contributions by such prominent authors as Noel Burch, Laura Mulvey, Peter Wollen, Brian Winston and Patrick Fuery. Seminal filmmakers such as Peter Greenaway and Mike Figgis also contribute to the debate, making this book a critical text for students, academics, and independent filmmakers as well as for any reader interested in new perspectives on culture and film.

The Cinematic Mode of Production

A revolutionary reconceptualization of capital and perception during the twentieth century.

The Cinema of Me

Considers the theoretical, ideological, and aesthetic challenges wrought by first-person documentaries in their diverse cultural, geographical, and political contexts.

The Voice in the Night

The Voice in the Night, a short story by William Hope Hodgson, has been adapted by the cinema a number of times, most prominently in the 1963 Japanese film "Matango". It also appeared in Alfred Hitchcock's paperback anthology "Alfred Hitchcock Presents: Stories They Wouldn't Let Me Do on TV". William Hope Hodgson (1877 – 1918) was an English author that produced essays and novels, that mixes horror, fantastic fiction and science fiction. Hodgson used his experiences at sea to his short stories, many of which are set on the ocean. Hodgson's single most famous story is probably "The Voice in the Night", where a fisherman's aboard a ship in the North Pacific, on night watch in a fog-bank, hears a voice call out from the sea. The voice asks for food, but it insists it can come no closer, that it fears the light, and that God is merciful. In payment for the food it tells a frightening tale... The Voice in the Night integrates the collection "Classics of World Literature", developed by Atlântico Press, a publisher company present in the global editorial market, since 1992.

Screening the Male

Screening the male re-examines the problematic status of masculinity both in Hollywood cinema and feminist film theory. Classical Hollywood cinema has been theoretically established as a vast pleasure machine, manufacturing an idealized viewer through its phallogocentric ideological apparatus. Feminist criticism has shown how difficult it is for the female viewer to resist becoming implicated in this representational system. But the theories have overlooked the significance of the problem itself - of the masculine motivation at the core of the system. The essays here explore those male characters, spectators, and performers who occupy positions conventionally encoded as "feminine" in Hollywood narrative and questions just how secure that orthodox male position is. Screening the Male brings together an impressive group of both established and emerging scholars from Britain, the United States and Australia unified by a concern with issues that film theorists have exclusively inked to the feminine and not the masculine: spectacle, masochism, passivity, masquerade and, most of all, the body as it signifies gendered, racial, class and generational differences.

The Sinophone Cinema of Hou Hsiao-hsien: Culture, Style, Voice, and Motion

"Featuring rare interviews and sophisticated analysis, this book sheds light on Hou's narrative innovations and aesthetic triumphs while, along the way, unlocking some of the mysteries lurking behind one of the greatest bodies of cinematic work ever produced." -MICHAEL BERRY, University of California Santa Barbara "Lupke's book provides comprehensive coverage, detailed contextualization, and insightful analysis from Hou's earliest works to his most recent accomplishment. The narrative is particularly compelling because it weaves cultural and social contexts and filmic texts together, and it brings various formal elements (image, editing, language, music) to bear upon one another. The book also includes careful comparison with another East Asian auteur Ozu Yasujiro. The Sinophone Cinema of Hou Hsiao-hsien is a significant addition." -GUO-JUIN, HONG, Duke University "Lupke's comprehensive and original study excavates the literary inspirations of Hou's filmmaking, showing how Wu Nianzhen, Shen Congwen, and especially Zhu Tianwen shape his philosophy and aesthetic. In Lupke's convincing account, the anti-filial behaviors of their characters, which have attracted little critical attention, are the key to understanding their shared concern for the visible dissolution of the family in the modern world. In addition to its lucid analysis, this book contextualizes the filmmaking history of Hou in ways that illustrate the cultural and political significance of studying Taiwan Cinema in a global context." -HSIU-CHUANG DEPPMAN, Oberlin College "Serving both as an excellent comprehensive introduction to the filmmaker and as a series of in-depth readings, this informative, engaging, and insightful book covers the full range of Hou's work. Writing clearly and elegantly, Lupke perceptively relates Hou's films to both literary and cinematic antecedents. Aside from Hou's well-known connection to Taiwan's 'native soil' literature, Lupke highlights as well the filmmaker's debt to earlier mainland Chinese authors such as Shen Congwen, Zhang Ailing, and Hu Lancheng. Hou's singular contribution to film aesthetics, summarized as 'stasis within motion,' comes through vividly and convincingly." -JASON MCGRATH, University of Minnesota *This book includes images.

Questions of Cinema

"It is essential reading for anyone concerned with the theoretical discussion of cinema, and ideology in general." -- Semiotica ..". Heath is an antidote to the Cinema 101 worldview." -- Voice Literary Supplement Heath's study of film draws on Lacanian psychoanalysis, semiotics, and Marxism, presenting film as a signifying practice and the cinema as a social institution of meanings.

The Grain of the Voice

This book brings together the great majority of Barthes's interviews that originally appeared in French in *Le Figaro Littéraire*, *Cahiers du Cinéma*, *France-Observateur*, *L'Express*, and elsewhere. Barthes replied to questions—on the cinema, on his own works, on fashion, writing, and criticism—in his unique voice; here we have Barthes in conversation, speaking directly, with all his individuality. These interviews provide an insight into the rich, probing intelligence of one of the great and influential minds of our time.

The Sounds of Early Cinema

The Sounds of Early Cinema is devoted exclusively to a little-known, yet absolutely crucial phenomenon: the ubiquitous presence of sound in early cinema. "Silent cinema" may rarely have been silent, but the sheer diversity of sound(s) and sound/image relations characterizing the first 20 years of moving picture exhibition can still astonish us. Whether instrumental, vocal, or mechanical, sound ranged from the improvised to the pre-arranged (as in scripts, scores, and cue sheets). The practice of mixing sounds with images differed widely, depending on the venue (the nickelodeon in Chicago versus the summer Chautauqua in rural Iowa, the music hall in London or Paris versus the newest palace cinema in New York City) as well as on the historical moment (a single venue might change radically, and many times, from 1906 to 1910). Contributors include Richard Abel, Rick Altman, Edouard Arnoldy, Mats Björkin, Stephen Bottomore, Marta Braun, Jean Châteauevert, Ian Christie, Richard Crangle, Helen Day-Mayer, John Fullerton, Jane Gaines, André Gaudreault, Tom Gunning, François Jost, Charlie Keil, Jeff Klenotic, Germain Lacasse, Neil Lerner, Patrick Loughney, David Mayer, Domini Nasta, Bernard Perron, Jacques Polet, Lauren Rabinovitz, Isabelle Raynauld, Herbert Reynolds, Gregory A. Waller, and Rashit M. Yangirov.

Music and Cinema

A wide-ranging look at the role of music in film.

Shadow Philosophy: Plato's Cave and Cinema

Shadow Philosophy: Plato's Cave and Cinema is an accessible and exciting new contribution to film-philosophy, which shows that to take film seriously is also to engage with the fundamental questions of philosophy. Nathan Andersen brings Stanley Kubrick's film *A Clockwork Orange* into philosophical conversation with Plato's *Republic*, comparing their contributions to themes such as the nature of experience and meaning, the character of justice, the contrast between appearance and reality, the importance of art, and the impact of images. At the heart of the book is a novel account of the analogy between Plato's allegory of the cave and cinema, developed in conjunction with a provocative interpretation of the most powerful image from *A Clockwork Orange*, in which the lead character is strapped to a chair and forced to watch violent films. Key features of the book include: a comprehensive bibliography of suggested readings on Plato, on film, on philosophy, and on the philosophy of film a list of suggested films that can be explored following the approach in this book, including brief descriptions of each film, and suggestions regarding its philosophical implications a summary of Plato's *Republic*, book by book, highlighting both dramatic context and subject matter. Offering a close reading of the controversial classic film *A Clockwork Orange*, and an introductory account of the central themes of the philosophical classic *The Republic*, this book will be of interest to both scholars and students of philosophy and film, as well as to readers of Plato and fans of Stanley Kubrick.

The Altering Eye

The Altering Eye covers a "golden age" of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical, political, and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean-Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies providing

essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography.

The Cinema House and the World

The writings of one of the greatest film critics of his generation on the auteur approach of the French New Wave to a more structural examination of film. One of the greatest film critics of his generation, Serge Daney wrote for *Cahiers du Cinéma* before becoming a journalist for the daily newspaper *Libération*. The writings collected in this volume reflect Daney's evolving interests, from the auteur approach of the French New Wave to a more structural examination of film, psychoanalysis, and popular culture. Openly gay throughout his lifetime, Daney rarely wrote explicitly about homosexuality but his writings reflect a queer sensibility that would influence future generations. In regular intellectual exchanges with Gilles Deleuze, Félix Guattari, and Roland Barthes, Daney wrote about cinema autobiographically, while lyrically analyzing the transition from modern cinema to postmodern media. A noted polymath, Daney also published books about tennis and Haiti's notorious Duvalier regime. His criticism is open and challenging, polyvocal and compulsively readable.

Vocal Apparitions

Cinema and opera have become intertwined in a variety of powerful and unusual ways. *Vocal Apparitions* tells the story of this fascinating intersection, interprets how it occurred, and explores what happens when opera is projected onto the medium of film. Michal Grover-Friedlander finds striking affinities between film and opera--from Lon Chaney's classic silent film, *The Phantom of the Opera*, to the Marx Brothers' *A Night at the Opera* to Fellini's *E la nave va*. One of the guiding questions of this book is what occurs when what is aesthetically essential about one medium is transposed into the aesthetic field of the other. For example, Grover-Friedlander's comparison of an opera by Poulenc and a Rossellini film, both based on Cocteau's play *The Human Voice*, shows the relation of the vocal and the visual to be surprisingly affected by the choice of the medium. Her analysis of the Marx Brothers' *A Night at the Opera* demonstrates how, as a response to opera's infatuation with death, cinema comically acts out a correction of opera's fate. Grover-Friedlander argues that filmed operas such as Zeffirelli's *Otello* and Friedrich's *Falstaff* show the impossibility of a direct transformation of the operatic into the cinematic. Paradoxically, cinema at times can be more operatic than opera itself, thus capturing something essential that escapes opera's self-understanding. A remarkable look at how cinema has been haunted--and transformed--by opera, *Vocal Apparitions* reveals something original and important about each medium.

The Cinema of Marguerite Duras

The writer Marguerite Duras was a key figure in post-war French cinema, pioneering innovations such as the disjunction of film and image, and the primacy given to voices, silence and music. Her multisensorial approach opened up new spaces for the female experience to be expressed. Although she worked with some of the best French visual technicians and musicians of her time, critiques have often neglected the visual and sonic aesthetics of her films, and their effects on spectators. Drawing on theories of embodiment and spectatorship, this book analyses the tactility and multisensoriality of Duras' films, and how they relate to her female-centred perspective.

Voices from the Japanese Cinema

The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. *Chinese Women's Cinema* is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's

subsequent redefinition of women's cinema, and brief history of women's cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration, such that power and knowledge are reexamined among and across cultures and nation-states.

Chinese Women's Cinema

Amplifying the importance of sound in cinema

Lowering the Boom

From the Preface: Few if any events have had greater impact on the history of film than the coming of the talkies, film historians have paid relatively little attention to how and why the transition from silent to sound cinema came about. It is hoped that the present work will provide the factual groundwork for repairing that neglect. Its emphasis is on the history of American contributions to the evolution of the sound film, but significant foreign achievements have not been overlooked. The book surveys the events that led from the invention of the phonograph in 1877 to that momentous evening in 1927 when an audience at the Warner's Theatre in New York City saw and heard Al Jolson speak from the screen. It also considers the effects of the sound revolution on Hollywood and Hollywood film production during the transitional years 1928-29. The published sources on which this study was based have all been indicated in the notes, and the reader is advised to consult that original material whenever he requires additional technical or factual information.

The Birth of the Talkies

Francois Albera is professor of film and cinema studies at UniversitT de Lausanne in Switzerland. Maria Tortajada is professor in the Department of History and Aesthetics of Film at the same university. --Book Jacket.

Cinema Beyond Film

Marking a return for Laura Mulvey to questions of film theory and feminism, as well as a reconsideration of new and old film technologies, this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images. Its title, *Afterimages*, alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them. Beginning with a section on the theme of woman as spectacle, a shift in focus leads to films from across the globe, directed by women and about women, all adopting radical cinematic strategies. Mulvey goes on to consider moving image works made for art galleries, arguing that the aesthetics of cinema have persisted into this environment. Structured in three main parts, *Afterimages* also features an appendix of ten frequently asked questions on her classic feminist essay "Visual Pleasure and Narrative Cinema," in which Mulvey addresses questions of spectatorship, autonomy, and identity that are crucial to our era today.

Afterimages

Ben's story takes place in 1977 and is told in words. Rose's story in 1927 is told entirely in pictures. Ever since his mother died, Ben feels lost. At home with her father, Rose feels alone. When Ben finds a mysterious clue hidden in his mother's room, both children risk everything to find what's missing.

Wonderstruck

The essays within this collection explore the possibilities and potentialities of all three positions, presenting encounters that are, at times contradictory, at other times supportive, as well as complementary. The collection thereby enriches the questions that are being raised within contemporary cinematic studies.

Psychoanalyzing Cinema