



Film Sound: Theory and Practice

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Editorial Review

Review

An extremely useful and wide-ranging collection of essays devoted to a topic often ignored or taken for granted by visually-dominated studies of the moving picture...

(Gerald Mast, University of Chicago)

Both comprehensive in its choice of readings and creative in its editorial approach... *Film Sound*, as well as being an eminent introduction to the writings in the field, forcefully demonstrates the need for the study of the media to be both textually and institutionally grounded, and both theoretically and historically informed.

(Richard Allen *Framework*)

Indispensable... [a] superb collection of essays.... An important contribution to our literature on film theory and practice and... necessary reading for anyone interested in the art and the practice of filmmaking.

(*Journal of Popular Film and Television*)

Film Sound is a pleasure to read. In addition, the book's general organization and range of selections present an accurate summary of the development of film sound and attitudes toward it from the late twenties to the eighties. For anyone interested in finding ways out of the present theoretical confusion, *Film Sound* is an excellent place to start.

(*Film Quarterly*)

Convincingly suggests that an exciting new field has been opened up, one that may well come to determine the way we look at the cinema as a whole.... [*Film Sound*] pays attention to the new technologies as they affect not only the cinema but also how we come to view its history.

(*Sight and Sound*)

From the Back Cover

The only comprehensive book on film sound, this anthology makes available for the first time and in a single volume major essays by the most respected film historians, aestheticians, and theorists of the past sixty years.

About the Author

Elisabeth Weis is professor of film at Brooklyn College and the Graduate Center of the City University of New York and executive director of the National Society of Film Critics. She has written or edited books on sound, comedy, and star acting. John Belton is professor of English and film at Rutgers University and the author of five books, including *Widescreen Cinema*, winner of the Kraszna-Krausz prize for books on the moving image, and *American Cinema/American Culture*, a textbook accompanying the PBS series *American Cinema*. He has also edited three books, including Alfred Hitchcock's *Rear Window*, and is associate editor

of the journal *Film History*.

Users Review

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Darlene Heckart:

This *Film Sound: Theory and Practice* is great reserve for you because the content that is certainly full of information for you who have always deal with world and also have to make decision every minute. That book reveal it data accurately using great organize word or we can point out no rambling sentences inside it. So if you are read this hurriedly you can have whole facts in it. Doesn't mean it only provides straight forward sentences but challenging core information with lovely delivering sentences. Having *Film Sound: Theory and Practice* in your hand like getting the world in your arm, information in it is not ridiculous just one. We can say that no guide that offer you world within ten or fifteen tiny right but this book already do

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