CONTENTS

| Translator's Note | | 1X xiii |
|-----------------------|--|------------|
| | | |
| PART ONE | HISTORY | |
| Chapter 1 | When Film Was Deaf (1895–1927) | 3 |
| Chapter 2 | Chaplin: Three Steps into Speech | 21 |
| Chapter 3 | Birth of the Talkies or of Sound Film? (1927–1935) | 31 |
| Chapter 4 | Jean Vigo: The Material and the Ideal | 59 |
| Chapter 5 | The Ascendancy of King Text (1935–1950) | 67 |
| Chapter 6 | Babel | 85 |
| Chapter 7 | The Time It Takes for Time to "Harden" (1950–1975) | 99 |
| Chapter 8 | The Return of the Sensorial (1975–1990) | 117 |
| Chapter 9 | The Silence of the Loudspeakers (1990–2003) | 147 |
| Chapter 10 | On a Sequence from The Birds: Sound Film as | |
| | Palimpsestic Art | 165 |
| PART TWO | AESTHETICS AND POETICS | |
| Chapter 11 | Jacques Tati: The Cow and the Moo | 189 |
| Chapter 12 | The Disappointed Fairies Around the Cradle | 201 |
| Chapter 13 | The Separation | 221 |
| Chapter 14 | The Real and the Rendered | 237 |
| Chapter 15 | The Three Borders | 247 |
| Chapter 16 | Audiovisual Phrasing | 263 |
| Chapter 17 | Alfred Hitchcock: Seeing and Hearing | 281 |
| Chapter 18 | The Twelve Ears | 289 |
| Chapter 19 | Orson Welles: The Voice and the House | 321 |
| Chapter 20 | The Talking Machine | 327 |
| Chapter 21 | Faces and Speech | 353 |
| Chapter 22 | Andrei Tarkovsky: Language and the World | 379 |
| Chapter 23 | The Five Powers | 385 |
| Chapter 24 | God Is a Disc Jockey | 407 |
| Chapter 25 | Max Ophuls: Music, Noise, and Speech | 439 |
| Chapter 26 | Like Tears in Rain | 453 |
| Glossary | | 465 |
| List of Illustrations | | 501 |
| Index | | 507 |