

Editor's Note

Even with a relatively innocuous theme such as 'Sound on Screen,' by some sick serendipity *Cinephile* still ended up with bold art and essays about suicidal families, occult a/synchrony, and ominous sounds eliciting apocalyptic dread. Such is our habit: taking a relatively straightforward and inoffensive topic and vomiting all over it. Nevertheless, our academic aim is sincere in contributing to what is perhaps the most underappreciated and undeveloped area in film studies. This is not to discount what precious little theory does exist on film sound; our objective is to advance from this base in exciting new directions. Hence our enthusiasm to announce these six original pieces with a loud "blaaaarrgh!"

Sound design has become a point of interest for film scholars and enthusiasts alike, with an increasing amount of print and web-based writing being devoted to studies of Foley and other sound effects, film scores, post-production sound, as well as film sound celebrities such as Walter Murch and Bernard Herrmann. Of course, changing technology continues to be a primary focus of sound studies, as many viewers forgo high quality Dolby surround in favour of accessibility through laptop, iPod, or YouTube viewing.

Cinephile has taken this opportunity to highlight the way sound has always been a subconscious method of immersion into a film: even before the advent of sound-on-film technology, the cinema, of course, was never silent. Still, we often take for granted the subservient role of sound on screen, just as sound takes a back seat to the image in film theory. Yet, without sound, we end up feeling uneasy about what we are seeing, unsure if the silence is intentional, part of the diegesis of the film, or rather a glitch in the technology, a malfunctioning speaker, or trouble in the projection room.

With this in mind, Lisa Coulthard's exploration of how silence is used in the films of Michael Haneke underscores how much we rely on sound as part of the viewing experience. Two more theoretical approaches to sound follow, with Randolph Jordan's ecological interpretation of cinematic sound and K.J. Donnelly's latest contribution to

studies on sound synchronization. Moving further behind the scenes, Jay Beck reveals the complications of owning sound with his look at the voice(s) of *The Exorcist*, and Andres Lombana Bermudez discusses how the sounds of the "slap-of-the-stick" punctuate the comedic aspect of bodily violence in Warner Bros. Looney Tunes and Merrie Melodies. In a shift to cultural studies, William Whittington connects East and West in his examination of how horror sounds transform in the process of adaptation from Japanese to Hollywood cinema.

The final article in this issue is our inaugural contribution to 'The New Scene Canon,' *Cinephile's* ongoing project of cataloguing the most influential and iconic scenes from the last 30 years (see Vol. 5.2, 'The Scene'). To this end, Mark Harris argues why the famous "Ride of the Valkyries" segment from *Apocalypse Now* is the second-best edited sequence in motion picture history. Harris dubs it the "Nowhere to Go but Down" scene because this is how Coppola reportedly felt at the time, while the scene itself serves as a consummate example of the requisite anguish that inspires great art. For more information on *Cinephile's* New Scene Canon, along with embedded video clips of the scenes discussed, visit our website: cinephile.ca

As the only graduate film studies print journal in Canada, *Cinephile* focuses on research that continues to expand the discipline, discovering original avenues for exploration in the dissolution of boundaries between film and cultural studies, high and low art. We encourage articles that satisfy both the academic and alternative demands of our readership, articles that are intellectual and provocative, intriguing and irreverent. For making this issue possible, we must graciously acknowledge the support of our advisor, Ernest Mathijs, administrators, Gerald Vanderwoude and Jennifer Suratos, art director, Bobby Mathieson, layout editor, Andrew deWaard, our editorial board, and the Department of Theatre and Film at UBC.

-Jessica Hughes