Gilles Deleuze's two-volume *Cinema* book provides a typology of cinematic images. The first volume concerns what Deleuze calls the *movement-image* in traditional cinema: the way motion and action are central to films from cinema's first half-century. The second volume concerns the *time-image*, as it is manifested in films from World War II up to the time that Deleuze was writing (the 1980s). In these films, time disengages from action and movement and becomes a new basis for cinematic form in its own right. My presentation considers what has happened to cinematic forms post-Deleuze. My argument is that a new cinematic form is emerging today, as digital technology becomes ubiquitous in audiovisual production, and as we move away from Foucault's disciplinary society to what Deleuze called the *control society*. These new conditions cry out for a third volume of Deleuze's *Cinema*, one that he never lived to write. In the world of what I am calling the *rhythm-image*, we encounter new articulations of time and space, and new relations between sound and image.