# Table of Contents

## Introduction

The Hegemony and Permanence of the Visual 2  
Film Sound: Lost in Transience 8  
Method, Sources, and Structure of the Research 13

## 1. Recorded Sound Souvenirs

1.1 Film Sound Souvenirs 21  
1.2 Soundstalgia 28  
1.3 Noise and High Fidelity 33  
1.4 Cracked Sounds 39

## 2. Film Sound Traces

2.1 Media Memory 47  
2.2 Audiovisual Traces 51  
2.3 Film Sound, Preservation, and Presentation 57  
2.4 The Work of Film Heritage Institutions 60

## 3. Film Sound Preservation: Early Sound Systems

3.1 Film Sound Preservation 65  
3.2 Early Sound Systems 67  
3.3 Tonbilder Carriers, Dispositifs, Texts, and Exhibition 70  
3.4 The Preservation of Tonbilder films 82  
3.5 Synchronization, Sound Reconstruction, and Denoise 87  
3.6 The Phono-Cinéma-Théâtre and the Chronophone Systems 95  
3.7 The Vitaphone System 100  
3.8 Conclusion: Preserving Film Sound Traces 106
4. Film Sound Presentation: Space and Institutional Context

4.1 Film Sound Presentation
4.2 Sound in Early Films: Experiments between Preservation and Presentation
4.3 The Case of the EYE Film Institute Netherlands
4.4 An Experimental Tradition in Film Sound Presentation
4.5 A New Space for Presentation
4.6 Film Sound Presentation: Sounds in Spaces
4.7 Spaces for Presentation: Cinemas and Exhibition
4.8 Spaces for Access: Panorama, Pods, Arena and the Web
4.9 Conclusion: Presenting Film Sound in Space and Institutional Context

5. Film Sound in Theory, Preservation, and Presentation

5.1 A Biaxial Model
5.2 Film Sound as Trace
5.3 Film Sound as Performance
5.4 Film Sound as Material Form
5.5 Preservation and Presentation of Film Sound: Between Experience and Memory

Conclusion

Bibliography
List of Electronic Sources
Figures
List of figures
Acknowledgments
Curriculum Vitae
Summary
Samenvatting (Dutch summary)