Film sound in preservation and presentation
Campanini, S.

Citation for published version (APA):
Campanini, S. (2014). Film sound in preservation and presentation

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
List of Figures

Fig. 1: Lee De Forest’s Audion advertisement (1929)

Fig. 2: Django Unchained soundtrack, Tarantino’s liner notes
[photographed by author from the booklet]

Fig. 3: A model of the Mystic Writing Pad

Fig. 4: Edison’s Kinetophone (1895)

Fig. 5: The Biophon projection device
[photographed by author at the Deutsches Museum, Munich]

Fig. 6: Tonbilder film image carrier

Fig. 7: Tonbilder film image carrier
[from: Dirk Förstner, “Rekonstruktion von Tonbildern in modernen Wiedergabesystemen,” 8]

Fig. 8 and 9: Tonbilder film sound carrier: Biophon shellac disc (Pavillon-Duett, 1907, private collection Stephan Puille Berlin; Rauschlied aus “Künstlerblut,” 1910, Österreichische Mediathek Wien)
[from: Dirk Förstner, “Rekonstruktion von Tonbildern in modernen Wiedergabesystemen,” 7 and 10]

Fig. 10: Patent drawing for the Biophon system (Oskar Messter, 1903)
[from: Christian Illgner and Dietmar Linke, “Filmtechnick – Vom Maltesekreuz zum Panzerkino,” 117]

Fig. 11: The Biophon gramophone, 1910
[from: Harald Jossé, Die Entstehung des Tonfilms, Beitrag zu einer faktenorientierten Mediengeschichte, 90]
Fig. 12: *Tonbilder* film shooting
[from: Harald Jossé, *Die Entstehung des Tonfilms, Beitrag zu einer faktenorientierten Mediengeschichte*, 89]

Fig. 13 and 14: Starting mark in a *Tonbilder* film and shellac disc
[from: Dirk Förstner, “Rekonstruktion von Tonbildern in modernen Wiedergabesystemen,” 23]

Fig. 15: A *Biophon-Theater* Program
[from: Albert Narath, *Oskar Messter. Der Begründer der deutschen Kino- und Filmindustrie*, 34]

Fig. 16: List of the reconstructed *Tonbilder* films

Fig. 17: List of the *Tonbilder* shellac discs

Fig. 18: Comparison between image and sound timeline in Avid DS
[computer screenshot from the restoration process at Arri Film & TV]

Fig. 19: The presentation of the *Tonbilder* films
[photographed by author at the *Il Cinema Ritrovato* festival, Bologna 2012]

Fig. 20: *Phono-Cinéma-Théâtre* film image carrier

Fig. 21 and 22: *Phono-Cinéma-Théâtre* films sound carrier
[photographed by author at the lecture “Restoration of sound films” by the Conservatoire des Techniques at the *Toute la mémoire du monde* festival in Paris, November 2012]

Fig. 23: The *Phono-Cinéma-Théâtre* poster by François Flameng

Fig. 24: The *Chronophone* system

Fig. 25: *Chronophone* film image and sound carriers
Fig. 26 and 27: *Filmparlant* shooting

Fig. 28 and 29: Vitaphone film image and sound carriers
[photographed by author at the lecture “Restoration of sound films” by the Conservatoire des Techniques at the *Toute la mémoire du monde* festival in Paris, November 2012]

Fig. 30: Vitaphone engineer George Groves at a 1925 electrical disc-cutting lathe for sound movies

Fig. 31: Craft demonstrating the Vitaphone system

Fig. 32: ERPI projector device for sound-on-disc films

Fig. 33: The Vitaphone dispositif, advertisement by Electrical Research Products Inc. printed in 1929 in The New Yorker and Saturday Evening Post
[Collection AT&T Archives, Warren, New Jersey]

Fig. 34: Nederlands Filmmuseum venue in Vondelparkpaviljoen

Fig. 35: The new building of the EYE Film Institute Netherlands
[photographed by author at the EYE Film Institute Netherlands]

Fig. 36: Opening of the new building of the EYE Film Institute Netherlands
[photographed by author at the EYE Film Institute Netherlands]

Fig. 37: Cinema 1
[photographed by author at the EYE Film Institute Netherlands]

Fig. 38: Cinema 1, built-in historic organ near the cinema screen
[photographed by author at the EYE Film Institute Netherlands]

Fig. 39: The presentation of *The Spanish Dancer*
Fig. 40: Cinema 2 with the grandstand seating retracted

Fig. 41: Cinema 2 during the performance of the *Circo Togni Home Movies*

Fig. 42: Peter Kubelka’s Invisible Cinema


Fig. 43: The Exhibition Space

Fig. 44: The Exhibition Space, *Found Footage: Cinema Exposed* exhibition

Fig. 45: The Exhibition Space, set up for the *Expanded Cinema: Isaac Julien, Fiona Tan, Yang Fudong* exhibition

Fig. 46, 47 and 48: The Exhibition Space, set up for the *Oskar Fishinger – Experiments in Cinematic Abstraction 1900-1967* exhibition

Fig. 49, 50, 51, 52, and 53: The Basement, *Panorama*

Fig. 54 and 55: The Basement, *Pods*

Fig. 56, 57, 58 and 59: The *Arena*

[photographed by author at the EYE Film Institute Netherlands]