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*National Library of Medicine Audiovisuals Catalog* 2009-10-31 the sounds of early cinema is devoted exclusively to a little known yet absolutely crucial phenomenon the ubiquitous presence of sound in early cinema silent cinema may rarely have been silent but the sheer diversity of sound s and sound image relations characterizing the first 20 years of moving picture exhibition can still astonish us whether instrumental vocal or mechanical sound ranged from the improvised to the pre arranged as in scripts scores and cue sheets the practice of mixing sounds with images differed widely depending on the venue the nickelodeon in chicago versus the summer chautauqua in rural iowa the music hall in london or paris versus the newest palace cinema in new york city as well as on the historical moment a single venue might change radically and many times from 1906 to 1910 contributors include richard abel rick altman edouard arnoldy mats björkin stephen bottomore marta braun jean châteauevert ian christie richard crangle helen day mayer john fullerton jane gaines andré gaudreault tom gunning françois jost charlie keil jeff klenotic germain lacasse neil lerner patrick loughney david mayer domi nique nasta bernard perron jacques polet lauren rabinovitz isabelle raynauld herbert reynolds gregory a waller and rashit m yangirov

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