Contents

Acknowledgments . . vii
Notes on Contributors . . viii

Introduction: On Advertising’s Relation to Moving Pictures . . 1
Patrick Vonderau

PART I: HISTORIES AND APPROACHES

1 Advertising and Film: A Topological Approach . . 21
   Yvonne Zimmermann

2 International Harvester, Business Screen and the History of
   Advertising Film . . 40
   Gregory A. Waller

3 Selling Machines: Film and its Technologies at the
   New York World’s Fair . . 54
   Haidee Wasson

4 Selling the Motion Picture to the fin de siècle American Public . . 71
   William Uricchio

5 Early Advertising and Promotional Films, 1893–1900: Edison Motion
   Pictures as a Case Study . . 83
   Charles Musser

PART II: FORMS AND PRACTICES

6 Advertising and Animation: From the Invisible Hand to Attention
   Management . . 93
   Michael Cowan

7 More than Product Advertising: Animation, Gasparcolor and Sorela’s
   Corporate Design . . 114
   Sema Colpan and Lydia Nsiah

8 Dream-Work: Pan Am’s New Horizons in Holland . . 131
   Nico de Klerk
9 The Five Year Plan on Display: Czechoslovakian Film Advertising . . . 145
Lucy Česálková

10 Advertising Form, Technological Change and Screen Practices in the USA . . . 163
William Boddy

11 The Best Thing on TV: 1960s US Television Commercials . . . 173
Cynthia B. Meyers

12 The Bear Facts: Commercial Archaeology and the Sugar Bear Campaign . . . 194
Skip Elsheimer and Devin Orgeron

13 Kim Novak and Morgan Stairways: Thinking about the Theory and History of the Tie-in . . . 209
Patrick Vonderau

PART III: ARCHIVES AND SOURCES

14 Coming Soon! Lantern Slide Advertising in the Archive . . . 223
Robert Byrne

15 The Hidden Film-maker . . . 232
Dylan Cave

16 Robin Hood and the Furry Bowlers: Animators vs Advertisers in Early British Television Commercials . . . 239
Jez Stewart

17 Ahead of Its Showtime: The Packard Humanities Institute Collection at the Academy Film Archive . . . 251
Cassie Blake

18 Parsing the Archive of Rudolf Mayer Film, Vienna, 1937–9 . . . 257
Joachim Schätz

19 The Film Group's Cinéma Vérité TV Ads . . . 266
Andy Uhrich

20 The Challenge of Archiving Commercials . . . 275
Catherine Cormon

21 The Geesink Collection: Selection Criteria Reconsidered . . . 283
Leenke Ripmeester

22 The Archivio Nazionale Cinema d'Impresa Collections: An Overview . . . 289
Arianna Turci

Select Bibliography . . . 298
Index . . . 311
Introduction: On Advertising’s Relation to Moving Pictures

Patrick Vonderau

Advertising’s present moment is one of ‘media chaos’, or so stated a New York-based firm in the trade in 2015. Making this assertion in a video on its website, the company conjured up a dystopia of increasing market fragmentation, consumer control, ratings declines and of a steadily growing clutter of ‘messages beamed from thousands of sources to millions of people every second every day’.2 The video appealed to a shared sense among advertisers as to the drawbacks of digitally networked media and the diminishing ‘chances of your ad winning the attention lottery’, especially among younger consumers understood to be unplugged from conventional television and unlikely to click on ads online. The video then went on to promote the company’s ad-space brokering services to national and regional advertisers, introducing a seemingly new solution to the present day’s chaos, called cinema:

Now imagine a place where people are paying attention. And we don’t mean a few people. We are talking about a place with both scale and reach. With massive live and engaged audiences. ... When you add cinema to your media mix, you are connecting at that completely rare and elusive moment of uninterrupted awareness, where attention more easily can be turned into action. ... They are literally closer to connecting to your brand, emotionally, and often times physically. We have got the perfect environment, with the perfect audience, at a perfect time.3

Somewhat surprisingly to many European moviegoers, who have been accustomed to advertising for decades, US trade circles still regard the theatrical screen as an unusual space for placing ads. Cinema ad-sales revenues in the USA may have increased since 2002, but at around $630 million (US$) they remain a far cry from the approximately $78 billion committed to television in 2014.4 Accordingly, industry-oriented research in the USA describes the history of cinema-screen advertising as beginning as late as in 1977, when Screenvision was founded, the very ad-space brokering company whose self-promotional video is quoted above.5 In this widespread yet historically problematic view, cinema’s role for advertising is merely a complementary one: it was, and remains, an ‘underused medium’ that never primarily depended on ad sales, and the only one that audiences have been accustomed to experiencing as largely free from advertising.6 In a history dominated by powerful American agencies, we learn, advertisers only began to use moving pictures efficiently in the 1960s, when the thirty-second television spot became the ‘dominant form of audiovisual advertising’.7
Production cultures for advertising, television and film thus appear largely disconnected, despite some occasional stylistic border walks between these spheres. It consequently also looks as if advertising histories would differ markedly between the USA and Europe, where advertising and moving pictures are seen to have been intimately related through cinema’s avant-garde networks and a widely shared experience of modernity as early as in the 1920s. Here, advertising seems inextricably linked to art, urban life and new technologies, promoting a visual culture that entirely recast the nature of memory, experience and desire, thus contributing to the creation of cinematic spectatorship in the first place. The contrast to the USA could hardly be more pronounced, given that advertising and moving pictures primarily seem related through broadcasting networks there, with their relationship crystallising into the spot commercial or what Erik Barnouw famously called television’s ‘inner fortress’. According to this history of multiple disconnects, then, a history apparently marked by both an abundance of old adverts and a lack of properly contextualised paper records, cinema is far from having provided advertisers with the ‘perfect environment’ and ‘perfect audience’ at a ‘perfect time’. Always caught up in some temporal disjunction with the present, the promotional screen seems to switch from a site for experiments and experiences of the modern to a remedy for DVRs, skip-ad buttons and commercial-free viewing. Film, in short, never seems to have ‘sold’ anything, at least not in US cinemas.

Challenging such widespread views, this book provides significant evidence to the contrary. Through a detailed examination of the historical period prior to 1970, it demonstrates the degree to which screen advertising by then had come to be characterised by a multitude of moving-picture forms, including pre-show advertising films, lantern slides, promotional tie-ins, sponsored ‘educational’, business films shown at trade fairs, outdoor projections at busy street crossings, animated billboards, multimedia illustrated lectures, or small and portable projections. It points not only to occasional overlaps, but also to a dynamic and lasting relationship between print, film, broadcasting and advertising cultures, a dynamics never driven by ad agencies alone. Chapters in this volume also testify to the interlinked, comparable histories of advertising in Europe and the USA, documenting that moving pictures have been well used for promotional purposes since the late nineteenth century. Long before French media advertising company Mediavision established Screenvision as its US subsidiary in the 1970s, for instance, European advertisers strived to make ‘artistic’ advertising the answer to American models. Brands, laws, markets and theories well known in the USA likewise shaped the professionalisation of advertising in Europe, where it was fully institutionalised as an industry by the 1910s. This book finally also sheds light on the archives and archival epistemologies that have informed advertising history in the past, indicating how a dazzling array of new American and European sources may be used to shape its future. It is with an eye on such future histories of the present that the subsequent chapters have been compiled.

Simply labelling this book a ‘history’ of moving-picture advertising, however, would fall short of recognising its particular stance on how advertising so far has been historicised. Previous studies have tended to describe advertising as an institution that is both distinct and unique in its capability to shape human consciousness, a monolithic ‘black box’ which causes either positive or negative effects on culture and
society. Often textually fixated on advertisements for establishing its claims, this approach sees advertising constantly evolving in power and sophistication, and thus in its capability to produce consumers required by western capitalist systems. As a consequence, works variously have resulted in broad epochal views and periodisations alongside far-reaching theories of social practice as language, signification and ideology, and in a curious historical split where advertisements today appear as inescapable instruments of surveillance, while earlier ads seem unusual or naive in their ‘mirroring’ of society. The teleology invoked in such notions of a both distinctively patterned and rationalist development has been accompanied by a widespread distaste for industries and markets as proper objects of analysis, especially in film and cultural studies. As Liz McFall has pointed out, this has led to an ‘anti-historical historicisation of advertising in critical literature’, culminating in works that broadly identify advertising with processes of modernisation, as having ‘dreamed’, ‘made way for’, or ‘sold’ modernity.

The aim of this book is to revise such arguments, and to differentiate and explore. Borrowing from Foucault’s well-known project of genealogy, it approaches history as a ‘curative science’ for overcoming the fixation on advertising’s unbroken, linear continuities, a cure that may allow us to ‘laugh at the solemnities of the origin’. Providing specific histories that patiently accumulate details and accidents, sideroads and reversals, jolts, surprises and numberless beginnings, the contributors to this book show the heterogeneity of what so often is understood as consistent with itself. In doing so, much of the work gathered here can be seen as part of a more general trend in research into cinema history. Over the past twenty years, such research has shifted its focus away from the filmic text as its sole or preferred object, to consider questions of circulation, agency, brokerage, utility, exchange and experience. Think, for instance, of Jean Mitry’s 1973 project of a film histoire totale, or of the structural approaches advocated by the French Annales tradition of socio-cultural history, that would inform how later historians would combine the comparative analysis of larger series of films with microhistorical enquiries. Their attempts, in turn, resonate with various others during this period to develop, for instance, a historio-pragmatics of cinema, to analyse broader social discourses about cinema and its patrons, to study cinema’s functional integration into other cultural spaces, or to establish anti-positivist counter-narratives for an archaeology of media. Differences between such histories notwithstanding, they all testify to a broader tendency of conceptualising cinema as an ‘open system’ whose pasts include many dead-ends and a still unwritten ‘history of possibilities’.

While scholars have been revising conventional film history for more than a generation, this recent tendency of opening up cinema has taken a more pronounced shape in its turn towards non-theatrical or sponsored films, invoking collaborations between archives and researchers. Prompted by new forms of online access – and by archival or curatorial interests in this specific type of material that challenges established policies of selection, classification and handling – a flurry of research activities has been initiated. These include, among others, the biennial Orphan Film Symposium (since 1999), several special issues of the journal Film History (since 2003), the edited volumes Films that Work: Industrial Film and the Productivity of Media (2009), Useful Cinema (2011) and Learning with the Lights Off (2012), filmographies and field guides, and the work of copyright-reform activists and ‘first-person archives’ such as
Rick Prelinger. A large part of these activities has been devoted to liberating cinema history from its focus on oeuvre and authorship, in order to establish new explanatory frameworks for films that never were meant to be interpreted, let alone preserved.

Such frameworks have been premised on the general observation that industrial, sponsored, or educational films are better explained in terms of use and functionality, rather than meaning or style. Evoking earlier structural approaches that would submit larger series of films to the same kind of questioning in order to formulate hypotheses on permanence, evolutions, or ruptures, scholars have suggested beginning with enquiries about the ‘three As’ – that is, the Auftraggeber (who commissioned the film), Anlass (the occasion for which it was made) and Adressat (the use to which it was put or the audience to whom it was addressed).20 Others have described sponsored film as a form that can only be read through the industrial organisation that produced it. These scholars have suggested identifying an industrial film’s ‘three Rs’ or main areas of purpose and asking about its function as record (for institutional memory), rhetoric (for governance) and rationalisation (for optimising processes).21 Again other researchers have challenged us to not only see sponsored films defined by their individual use, but to also acknowledge that their usefulness is always contingent on socio-historical change and indicative of a broader relationship between culture and power. Emphasising an institutional perspective, these researchers have invited us to map the sites or topographies where such media are shown, to focus on their recurring topoi and to understand them as ever-changing, transient objects, rather than finite artefacts – subject to constant re-versioning and reinterpretation, as they continue to circulate in society.22

These combined efforts to come to terms with sponsored materials may have left us with a new acronym, or perhaps a new meaning attributed to the notion of A-R-T, but not with a deepened understanding of advertising’s relation to moving pictures. Somewhat paradoxically, the most useful, or at least most brazenly instrumental form of sponsored film-making so far has not been explored as such. But what exactly is it that makes moving pictures a cultural form used, or underused, for advertising purposes? Writing the history of this cinema indeed remains, as Gregory A. Waller notes in this book, dependent on ‘investigating – so far as is possible – how useful cinema was actually put to use’. Such an investigation, however, will also need to work through some of the categorical dualisms that have informed notions of advertising’s utility in the past.

THE USES OF SCREEN ADVERTISING

A basic observation of this book is that moving pictures have been inextricably linked to advertising ever since both gained social momentum in the late nineteenth century. Not only were movement and projection generally pervasive elements of advertising, to be associated with stereopticons, lantern ‘slide-vertising’, mechanical trade cards, thumb books, moving automata and shop window installations, ‘electric spectaculars’ (i.e. animated coloured roof-type structures), or projected film.23 Advertising also formed a pervasive cultural context of useful communication that influenced how films were made, how they were packaged and promoted and how they were
understood by audiences. In apparent historical synchronicity, both advertising and cinema developed into institutions of their own, each establishing its own ‘cultural paradigm’, in the sense of a distinct system of codification and normalisation, while still remaining co-present in the ‘cultural series’ of the other – that is, in the various forms of signification such paradigms came to produce.

Hence, Charles Musser’s apt observation in his chapter that a ‘film’s amusement value’ in the kinetoscope era and beyond might be seen only as the ‘necessary pre-condition’ for its underlying purpose: to sell goods and services. Focusing on Edison motion pictures and the American motion-picture industry in the 1893–1900 period, Musser gives a detailed account of Edison’s (self-)promotional film production, from short kinetoscope demonstration films to more elaborately staged, gimmicky forms of cross-promotion. Advertising film not only became one of the more popular genres of early cinema, but also a mainstay of outdoor advertising, ‘attracting the attention nightly of thousands of people’, as a trade journal quoted by Musser noted in 1897. Taking this enquiry even a step further in his contribution, William Uricchio explores ‘how the motion picture was sold to the public’ through the Sears, Roebuck & Company’s Consumers Guide, a mail-order catalogue mass-distributed in the USA and Canada around 1900. Arguing that more than any other depiction in the period, this one defined the ‘horizon of expectations’ that greeted the new medium, Uricchio studies how ads in the Guide searched to define moving pictures as technology, experience, economic activity and textual system. His contribution points to larger contemporary constellations of media practice and to the interdependencies of new to other media as a key framework for understanding the relation between advertising and moving pictures, while also registering numerous parallels to our present-day media environment.

There is, indeed, ample evidence that American cinema, far from being the natural site for Hollywood product, took shape through a long-lasting struggle over its own institutional belonging, a struggle fought between competing cultural paradigms such as advertising and entertainment. In 1931, for instance, a report commissioned by the then newly formed committee on screen advertising of the American Association of Advertising Agencies found that most of the opposition to this practice over the past twenty years had emanated ‘from competing interests in the motion picture business’. Various entertainment trade groups, among them the Motion Picture Patents Company and exhibitor organisations such as the Motion Picture Theatre Owners of America or the Motion Picture Exhibitors League, had reportedly lobbied against screen advertisers since 1911. In response to these attempts to keep control over the screen and to secure a share of advertising profits, screen advertisers began to form their own organisations. Having identified the ‘problem of providing circulation for industrial and advertising pictures’ as ‘the knotty one to be solved’ in 1914, these organisations gradually achieved agreements on codes of rules and regulations, exhibitor rates and on merging leading firms into a nationwide screen advertising service in the early 1930s. By 1938, this service had gained a foothold in more than half of the nation’s approximately 16,000 motion-picture theatres – prompting action by the Federal Trade Commission in 1942 against a ‘conspiracy to suppress competition and create monopoly’. The question of who ‘owned’ the cinema, in short, came up repeatedly even in Hollywood’s classical era.

Introduction
Advertising, understood as an institutionalised process associated with a set of codified practices and a host of content types or cultural forms designed for promoting consumption, evidently emerged through an intimate relationship with communication technologies that included moving pictures. As Michael Cowan reminds us in his chapter, this concurrence of mass trademark advertising and mass media often has been explained as responding to a crisis in the control of consumption dating back to the early 1880s. According to this view, new machinery enlarged the ratio of output, requiring more capital and a large and predictable demand for products. Cinema thus seems to have formed ‘part of a broader technology of economic control’ geared towards the capitalist marketplace. Against this background, Cowan investigates the role of animation in German screen advertising from experiments in the 1910s to more codified forms in the late 1920s, showing how an earlier reliance on tricks and phantasmagories gradually came to be replaced by more instrumental images, based on psychological studies. Contemporary advertising theorised animation as a tool for capturing and centring attention on brands, among others. And yet, as Cowan is quick to point out, such theories are not simply to be taken at face value, referring to indications of ‘just how tenuous advertising’s control strategies might have been in reality’. In a similar vein, Sema Colpan’s and Lydia Nsiah’s chapter details how cinematic techniques such as sound, colour, or animation were used in crafting the screen appearance of brands in neighbouring Austria during the inter-war period. Describing in minute detail how a shampoo named Sorela emerged through an interplay of animation, Gasparcolor and the Selenophon sound system in the advertising short *Morgenstunde* (1935), Colpan and Nsiah complicate the idea of such techniques being just a means to an end – for both the film and its devices also served to showcase, and codify, screen advertising practice itself.

What, then, to make of the notion of control so persistently attributed to the workings of cinema and advertising, respectively? As obvious as their co-evolution may seem, cinema’s utility for advertising clearly requires more than a monocausal explanation. We may begin sketching the contours of such an explanation by pausing at the notion of the trademark to which the idea of control over consumer demand is tightly connected. For how would demand for goods be caused if there was no criterion for distinguishing goods in the first place? Trademarks are signifiers that establish the right of a seller to exclude others from using the seller’s reputation for the quality of his goods. Similar to patents or copyrights, trademarks thus facilitate the deployment of informational capital. Although they may have existed since ancient times, their codification into law historically relates to the advent of capitalism. Both in Europe and the USA, trademarks gradually received protection between approximately 1870 and 1905. Despite significant cultural differences in legal practice, the codification of trademark law thus came to introduce a key distinction on both continents, a distinction that not only contributed to the emergence of capitalist markets and market theories, but also incentivised, and established, reputations to begin with. Trademarks are, in other words, a device for constructing the very market they supposedly only supply.

The conceptual shift away from advertising as a process that ‘matches’ products to already existing markets, towards a notion of advertising as a process of market-making has some interesting consequences. Not only does it suspend the idea of
cinema being a straightforward technology of control for bridging supply and demand. It also prompts the questions of if and how the screen brings trademarks into view. Was screen advertising confined to institutionally sanctioned, legally codified practices for distinguishing and building reputations? Certainly not. During the 1910–40 period, for instance, observers in the USA and Europe consistently pointed to a multitude of non-institutional, less formally organised practices that diverged from the norms and codes of paid-for commercial product advertising. Trade discourse abounded with attempts to marginalise ‘incompetents’ and forms not corresponding to the standards and genres understood to be most efficient for screen advertising. In some European countries, this process even involved state authorities and censorship. A broad variety of promotional genres and the often marginal actors providing them testify to advertising’s lasting diversity that even included avant-garde, educational and experimental works.

In addition to non-institutional forms, screen advertising, of course, also included a significant amount of non-theatrical films. As several chapters in this book illustrate, even films made by institutionalised screen advertisers to introduce trademarked goods or services were frequently never meant for cinema, or not for cinema alone. Nico de Klerk presents the curious but not uncommon case of an ad for a service that was not yet available – a series of non-theatrical films promoting Pan Am’s intercontinental destinations to Dutch viewers between 1960 and 1965, a time when Holland was just coming out of a period of reconstruction after the war. Distributed through International Film Services, a privatised Film Department of the American embassy in The Hague for screenings in schools, businesses, clubs and other venues, the New Horizons series neither created nor controlled demand for air travel. Its Dutch screenings can rather be explained as a form of trade advertising devised in the context of post-war recovery programmes, as de Klerk argues. Lucy Česálková, in her chapter, studies a similarly unlikely case, socialist screen advertising, in the context of Czechoslovakia’s planned economy in the 1950s and 60s. The rapid increase of such ads after 1955 related to the organisation of state trade. In a system with no competition between brands, theatrical and non-theatrical films were means to direct interest towards goods with a scheduled sales priority, covering other market shortages.

The history of screen advertising is characterised by a diversity of forms and practices which can hardly be subsumed under one universal model. Such diversity is best represented as a spectrum, rather than a binary division between the institutional/non-institutional or theatrical/non-theatrical. Thinking of screen advertising as a continuous line, with differences as variances of degree rather than fundamental oppositions, also is productive in relation to direct and indirect appearances of trademarks on screen – that is, forms that link a product to a film with or without overtly calling attention to product qualities or price. In fact, the often-heard claim that moving pictures were merely complementary to advertising before 1970 seems largely due to a narrow focus on institutional, theatrical and direct practices. If a product is not clearly distinguishable in an ad, supporters of this position seem to ask, what function does the ad have and does it qualify as one at all? American motion-picture industry discourse in the classic era indeed drew a clear line between advertising, on the one hand, and publicity and promotion, on the other.
This distinction between a paid, unambiguous announcement in a communications medium and other, partly freely given forms of promotion was related to a then-established division of labour in the industry. In this context, direct and indirect advertising developed as separate professional practices and tactics. At the same time, however, such practices not only overlapped increasingly over time, their forms also often coincided within specific campaigns. In his chapter, Patrick Vonderau invites us to rethink the function of product placements by provocatively declaring the presence of commodities in cinema not as an obstacle to, but rather as a ‘key reference point’ for aesthetic pleasure. Studying ‘tie-ins’ as both cultural form and industrial practice, he relates the indirect and direct promotions that accompanied, and permeated, Richard Quine’s *Strangers When We Meet* (1960) to the question of how they were viewed and experienced.

Such emphasis on the relevance of indirect forms, however, is not meant to downplay, once more, the significant role of direct product advertisements on theatrical screens in the USA and elsewhere before 1960. In his as-yet-unpublished dissertation, Jeremy W. Groskopf indeed demonstrates that the ‘spot’ commercial did not originate on television, but had already become a standard of cinema advertising by 1916. Despite their marginal position in the programme (e.g. in the intermission), one-minute ‘trailers’ or ‘playlets’, later called ‘screen broadcasts’ or ‘minute movies’, were emblematic of a rapidly codifying theory of advertising in moving media, according to Groskopf. In following a similar historical trajectory that saw short ad films emerge out of earlier slide advertising practices during the 1910s, European screen advertisers developed related theories of cinema’s role in the marketplace. There are several reasons why such theories did not come to dominate industry practice in the USA or Europe. These include an already noted competition between various screen trade groups, changes in programme structure and also a lack of consistent organisation regarding the placing and auditing of screen ads. Larger agencies, which had integrated creation, strategy and market research into their advertising services early, could have provided a model, but long preferred to remain on the sidelines. When J. Walter Thompson and others finally ‘pioneered’ in cinema’s ‘new audience’ around 1940, the Hollywood studios were quick to pinpoint that they had ‘been in commercial pictures for 28 years’ (see opposite).

It is helpful for an initial mapping of screen advertising’s historical practices to trace its different forms along these various tensions between institutional and non-institutional processes, commercial and non-commercial circuits, or direct and indirect modes of address. But such an initial mapping of this diverse field does not resolve the issue of why advertisers would choose onscreen moving-picture ads over other forms of advertising. What more could be said about this issue, apart from noting a co-evolution between mass communication and mass trademark advertising, theories of control, the momentum developing between competing industries, the appeal of new media technologies, or agency intervention? Over its long history, advertising seems to have followed a strategy of using multiple media, underlining that it never was medium-specific but always required a *Medienverbund*, or a ‘network of competing, but also mutually interdependent and complementary media or media practices’, in order to count as effective. Cinema’s key competitive advantage, in this context, has early and consistently been identified as delivering a captive audience. Unlike print,
broadcasting, or even digital media, the motion-picture theatre promised ‘uninterrupted awareness’, and still does, as illustrated by the Screenvision self-promotion above. Yet although comparative discussions of formal properties in the trade press sometimes ended in attempts to identify signs of inferiority in older/other media, screen advertising practices themselves were often modelled on concepts developed elsewhere. Cinema’s indirect tactics of product placement, for instance, resemble camouflage advertising in print, a technique of blending ads with editorial features and styles in order to avoid the advertising tone of voice.48

Print even inspired broadcasting, as Cynthia B. Meyers argues in her chapter. Focusing on the 1960s as a transitional decade for American commercial television and the advertising industry that sustained it, Meyers shows how a shift from the radio-era business model of single sponsorship to the network-era model followed a ‘magazine plan’ of advertising: the networks, like magazine editors, came to select the programming, and then sell interstitial airtime to advertisers. As her close examination of debates and institutional changes reveals, these changes emerged out of a ‘conflicted evolution of business models, advertising strategies, and aesthetic values’. Relatedly, William Boddy’s chapter documents how, during the 1940–60 period, the US broadcasting industry discussed TV commercials in regard to issues such as medium specificity, perception, or psychology. Boddy demonstrates that as mass communication technologies, cinema, radio and television were always embedded in a broader cultural discourse on human nature and the social functions of media, enquiring to which degree these culturally contested relations between advertising and mass communication were specific to the USA. In rounding up the discussion on television, Skip Elsheimer and Devin Orgeron detail the background and
workings of a direct commercial product advertising campaign. How does the cultural work of television commercials function in practice? Focusing on Sugar Crisp, an American brand of pre-sweetened breakfast cereal introduced in 1949, the chapter analyses the campaign’s use of ‘Sugar Bear’ as a recurring figure through the 1960s and 70s, illustrating how branded characters and forms of televisual serialisation worked together in constructing a market for teens, while distracting attention from the product’s low nutritional value.

PARA-SITED CINEMA: ONE APPROACH, MANY METHODS, COUNTLESS SOURCES

Taken together, then, the chapters in this book testify to the need for an approach that goes beyond the mere study of promotional film (or film promotion, for that matter). Exploring the uses of moving pictures for advertising purposes, they approach ‘cinema’ as an open system, one whose institutional borders were both clearly defined and often contested. As an instantiation of ‘useful cinema’, screen advertising prompts questions about clients and addressees, about recurrent rhetorical forms and their re-versioning over time. But it also challenges us to acknowledge the diversity of its practices, spread out across a spectrum of more or less direct, theatrical, or institutional modes. Sketching out the components of such an approach, contributions to this volume situate cinema within a network of competing (and complementary) media, historicising notions of film’s specificity. They also suggest seeing screen advertising not only as a means for market-related ‘knowledge production’, but also as a device for making markets in the first place.

Any exploration of advertising’s relation to moving pictures would be baseless without the proper sources, however. All chapters in this volume, therefore, also contribute markedly to reconfiguring the canon of sources. William Uricchio, for instance, by studying a mail-order catalogue, or Nico de Klerk by closely following an archived distribution print. In addition, a separate collection of nine shorter chapters is entirely devoted to making the archive the key entry point for a discussion of screen advertising. Providing the epistemological and practical foundations for future research, these chapters analyse various media and forms of screen advertising both in regard to archival issues and by explaining their historical relevance. Joachim Schätz presents a collection of film-related materials from the archive of Rudolf Mayer Film, a company active in Vienna between 1937 and 1939, demonstrating the insight to be won about contemporary industry practices through a proper contextualisation of such paper records. Catherine Cormon describes general challenges in handling advertising film, emphasising how time, space and resource-intensive it is, not to mention the difficulties of metadata and contextualisation. Leenke Ripmeester explores the vast Geesink collection of advertising films at EYE Filmmuseum, Amsterdam, abstracting from her own years of experiences in working with this collection. Arianna Turci represents the Archivio Nazionale Cinema d’Impresa (ANCI – National Film Archive for Industrial Film) in Ivrea by surveying the collection’s history and organisational principles. Robert Byrne introduces lantern-slide advertising as an important subject of enquiry, based on an overview of archival holdings and a sketch of their history. Dylan Cave sheds light on the Rodney Read collection of trailers and
teasers in the British Film Institute’s National Film and Television Archive, London, while Jez Stewart situates two large collections in the same archive relating to early British television commercials and the role of animation in advertising. Their detailed survey is complemented by Cassie Blake’s survey of so-called snipes, or policy trailers, in the Packard Humanities Institute Collection of moving-image promotional materials at the Academy Film Archive, Los Angeles. Andy Uhrich, finally, shows how the commercial works of the Film Group, primarily known for its political documentaries on the Black Panthers and the protest movement, and now accessible in the Chicago Film Archive, may challenge us to rethink, once more, the categorical dualisms on which previous notions of screen advertising were founded.

Do all these various archival sources and research chapters imply, however, that screen advertising’s form was fundamentally unstable, constantly changing according to function? And consequently, that research would always need to engage in piecemeal, case-based historicising of how a given screen medium was put to use, working out specificities against larger socio-cultural contexts? Or are there, maybe, further regularities in the relationship between moving pictures and advertising that could be identified in order to generate new templates for questions, enable international comparisons and streamline the book’s findings into a still more consistent approach?

A convenient, if somewhat clichéd response to the challenge of developing a clear-cut explanatory framework for advertising’s relation to moving pictures has been to describe this relation as parasitic. That ‘ads are parasitic upon their surroundings and other genres’ has been a commonplace of critical mass communication research at least since the 1980s. The trope of a host–parasite relationship also permeated industry discourse early on, sometimes evoking correspondences to contemporary ‘media infection’ theories. More recently, media historians have taken up the term, stressing that industrial film is not a genre but a ‘strategically weak and parasitic form’ adapting to an organisational purpose it aims to fulfil. While thought provoking, this position has been criticised for downplaying the strength or persistence of sponsored arrangements, and for failing to account for the mutuality in the relationship. It also misses the fact that the sponsored arrangements of screen advertising took form in rather stable, clearly labelled and identified content types, some of which – such as the spot commercial – turned out to be surprisingly robust and widespread internationally, in both their key parameters (e.g. length, structure, trademark mention) and perlocutionary functions (i.e. to induce a particular response in viewers). Screen advertisement is not a weak, soft, or malleable form, but designed to persist, especially where ‘it seeks us, rather than we it’.

The point here, however, is, of course, to avoid narrowing down the view on advertisement in the first place, because this would again mean to reduce the manifold relations between moving pictures and advertising to a purely discursive or communicative level. If anything, advertising sometimes may appear ‘parasitic on existing institutional forms and routines’. Rather than always constituting a sealed-off institution in itself, screen advertising has often drawn together actors from other institutions. Historical genre terminology evidences these overlaps and blurred boundaries between ‘industrials’, ‘educational’ or entertainment, and thus forms a viable starting point for interpreting screen advertising as an industrial process, set of
codified practices and cultural form. Still needed, though, is at least a concept that allows for a closer examination of what it is that connects or disconnects various institutional actors, while acknowledging that one can’t assume their relation is sufficiently explained by using a suggestive, yet derogative term such as the ‘parasite’.

Yvonne Zimmermann, in her chapter, prepares the ground for such an approach by suggesting a topological view on screen advertising. Emphasising the question of where, rather than what advertising film is, she demonstrates that a study comparing exhibition, programming and viewer experience in the USA and Europe may productively contribute to conceptualise screen advertising practice. Provoking researchers to ‘look at moving images not only before cinema, but also beyond cinema’, the chapter is based on an understanding of topography as ‘composed of the various cultural series that moving images were and are part of’, thus expanding the field beyond cinema in the narrow sense. In a similarly programmatic vein, Haidee Wasson’s chapter extends the call for an expansion of the field to encompass what she calls ‘exhibitionary cinema’, focusing on a space specifically built to promote the ideals of industry and consumption: the World’s Fair of 1939 and 1940 held in New York City. At the fair, a family of technologies ‘operated in a kind of partial and para-cinematic way’, linking still and moving displays, flashing lights, or amplified sound, for instance, in order to create a new interface between corporate and consumer desire. This remaking of cinema as a ‘selling machine’ at the fair accompanied a larger trend to rearticulate the cinematic apparatus, a trend Wasson suggests exploring with a focus on media ecologies, viewing devices and exhibitionary practices. Gregory A. Waller’s contribution furthers the case for methodological clarity by coining the notion of ‘multi-sited cinema’, inviting us to enquire about the ‘varied and historically specific ways that motion pictures have been put to a host of different uses across a wide range of locations well beyond the commercial movie theatre’. Revisiting an alleged point of origin of commercial film-making, Waller studies the Essanay film *Back to the Old Farm* (1911) through the lens of the screen advertising industry’s historical self-understanding, providing a detailed account of corporate production practices, distribution infrastructures and exhibition strategies. His research reveals that the movement from commercial to non-commercial (and largely non-theatrical) screenings, often combined with a shift from indirect to more direct trademark mentions, was a regular trajectory for ‘business’ films in the USA during the 1910s.

Waller’s conclusion is that screen advertising, far from being essentially unstable or parasitic, simply often underwent a complicated process of genrification – a ‘pragmatically driven, historically grounded, sometimes quite contentious activity of generically identifying individual films and constituting genres’. While not being specific to advertising, the concept of genrification indeed helps to overcome the idea of this cultural form’s spineless malleability, refocusing attention on how, and by whom, it was labelled, distributed, presented, or re-versioned. But again, it is not only the discursive dimension of screen advertising that is at stake here. The notion of multi-sited cinema indeed also resonates with both Zimmermann’s more general suggestion to look at moving images before and beyond cinema, and Wasson’s observation of the ‘para-cinematic way’ in which various projection technologies came to reconstitute the idea of the apparatus in specific exhibition contexts. In drawing these arguments together, we may propose the study of screen advertising as a *para-sited cinema*.
To briefly sketch out this proposition, let us return once more to the widely stated claim of advertising being rather inconsistently related to cinema. There is certainly some truth in this statement, provided that we identify cinema with its most notorious apparatus, and advertising with its most robust form, the spot commercial. Yet screen advertising often moves considerably beyond this apparatus, while remaining entirely internal to it: it is both, in Wasson’s words, its disarticulation and rearticulation, it is, over and above, in and out of cinema, in short: para-. It is defined not by being exclusively within this or that social space, but precisely by moving in between, borrowing from the different logics or cultural series that constitute cinema as an open system. At the same time, screen advertising is also sited in concrete topological, social and material ways. It is ‘sited’ in the sense of being marked as advertising primarily through where and how it was actually shown, requiring scholars to trace its circulation and include distribution or exhibition as key parameters of analysis. Speaking of screen advertising as a para-sited cinema in this sense also means to acknowledge advertising’s key function for making or localising markets. Moving picture ads not only serve this purpose by being shown in a suitable context, they also work as devices for constellating consumer communities in the first place. Para-sited cinema is a situated, targeted form of address that counts on, and forcefully constructs, a captive audience.

To the informed reader, both ‘multi-sited’ and ‘para-sited’ are, of course, terms with a certain resonance in the social sciences, famously coined by anthropologist George E. Marcus for stimulating a methodological rejuvenation of ethnographic fieldwork in the globalised and industrialised world. While multi-sited ethnography aims at the study of phenomena that cannot be accounted for by focusing on a single site, requiring researchers to follow people, connections, associations and relationships across space, the notion of the para-site is meant, in Marcus’s account, to mark the kind of ‘cultural work that subjects do in the construction of a para-site in relation to some level of major institutional function’. In consequence, studying screen advertising as para-sited cinema could mean, first, to establish its trajectory across space as the actual object of research and, second, to look closer at the ways screen advertisers have nested into institutional forms and routines, not so much in the exploitative sense of a parasite, but in the sense of their labour invested for creating a ‘site of alternativity in which anything, or at least something different, could happen’. Although this might be hard to swallow for traditional cinephiles, screen advertising as a para-sited cinema indeed evokes another possibility of cinema, opening a horizon of assumptions about the uses of cinema beyond art or entertainment, often from within established institutions.

Think, for instance, of the ways early screen advertisers regularly attempted to articulate the specificities of their medium through elaborate comparisons between lantern slides, print, or radio, engaging in a ‘great experiment’ and consistent cultural work not only of defining a given trademark value and its market, but also the future uses of the screen. Advocating for the superiority of the moving picture vis-à-vis ‘printed salesmanship’, among others, while consequently borrowing from established educational, entertainment or industrial film-making practices, these practitioners disarticulated institutional structures in order to carve out a space for themselves. Envisioning a medium that would combine light, sound, motion, scale, dramatic
sequence and the ‘lifeness’ of a factory tour, they became part of networks that would stretch beyond a single nation and screen advertising’s own industrial territories. Following their various connections and relationships, and tracing moving pictures across the contexts and circuits in which they came to function (or not) as advertising, this book is an invitation to explore cinema in a new and different way.

NOTES

1. No introductory chapter is an island. The ideas articulated here have been shaped by discussions with my co-editors, Bo Florin and Nico de Klerk, and with the contributors to this collection, especially Greg Waller, Haidee Wasson and Yvonne Zimmermann. Thanks also to Joel Frykholm and Lee Grieveson for comments on an earlier draft of this chapter.
3. Ibid., emphasis original.


16. Michèle Lagny, ‘Film History: or History Expropriated’, *Film History* vol. 6 (1994), pp. 26–44; Richard Abel, ‘“Don’t Know Much about History”, or the (In)vested Interests of Doing Cinema History’, *Film History* vol. 6 no. 1 (1994), pp. 110–15.


19. *Film History*, special issues *Small-Gauge and Amateur Film* vol. 15 no. 2 (2003), *Nontheatrical Film* vol. 19 (2007) and *Nontheatrical Film* vol. 25 no. 4 (2013); Rick Prelinger, *The Field Guide to Sponsored Film* (San Francisco: National Film Preservation Foundation, 2006);
Vinzenz Hediger and Patrick Vonderau (eds), Films that Work: Industrial Film and the Productivity of Media (Amsterdam: Amsterdam University Press, 2009); Charles R. Acland and Haidee Wasson (eds), Useful Cinema (Durham, NC, and London: Duke University Press, 2011); Devin Orgeron, Masha Orgeron and Dan Streible (eds), Learning with the Lights Off: Educational Film in the United States (Oxford and New York: Oxford University Press, 2012).

See also the websites of the Orphans Film Symposium (http://www.nyu.edu/orphanfilm/, last accessed 15 January 2016) and Rick Prelinger (www.prelinger.com, last accessed 15 January 2016).


29. Ibid.


34. A problem of many advertising histories lies, one might argue, in their attempt to model rationalist assumptions of neoclassical economics into the contingencies or dead-ends of history.


37. Research by Yvonne Zimmermann, for instance, conducted in the framework of the Swedish research project Advertising and the Transformation of Screen Cultures (2014–16), sheds light on the blurred boundaries between educational, promotional and experimental forms.


41. Ibid., pp. 172–218.


44. *Business Screen Magazine* vol. 2 no. 6 and 7 (1940) includes rivalling ads by Paramount Pictures and J. Walter Thompson, respectively (p. 222 and p. 219).


46. Elsaesser, ‘The Place of Non-Fiction Film’, p. 22.

47. Devon Overpeck, ‘Subversion, Desperation and Captivity: Pre-film Advertising in American Film Exhibition Since 1977’, *Film History* vol. 22 no. 2 (June 2010), pp. 219–34.


51. Groskopf, ‘Profit Margins’, p. 54. Trade journals such as *Exhibitors Herald, Moving Picture World, Sponsor, Variety* and others frequently brought up the term in either defensive or accusing ways, at least since the 1920s. More recently, Finboard-founder and blogger Maciej Cegłowski noted, ‘Advertising is like a flu, it always changes in order to avoid resistances’ (http://idlewords.com, last accessed 15 January 2016).

52. Hediger and Vonderau, ‘Record, Rhetoric, Rationalization’, p. 46.


56. Waller cites Rick Altman, *Film/Genre* (London: BFI, 1999), pp. 62–8. Altman, however, does not consider advertising a genre, arguing that its ‘primary discursive role’ is in ‘pitching products to potential purchasers’, rather than constellating communities of viewers – for Altman, the only true indication of genre cinema. Raphaëlle Moine has differentiated this position by stressing the notion of ‘cinema genre’, hence, the broader sphere of generic activity taking place outside Hollywood mainstream entertainment. Raphaëlle Moine, *Cinema Genre* (Malden, MA: Blackwell, 2008).

57. The idea that ‘trade follows the film’ was widespread in the 1920s, and points to how the film industry’s ideas about its own function within an emerging consumer society and consumer culture was itself historically variable. Thanks to Joel Frykholm for pointing this out to me.


Index

Page numbers in **bold** indicate detailed analysis; those in *italic* denote illustrations or captions. *n* = endnote. *t* = table/diagram.

1. April 2000 (1952) 262
6½ Magic Hours (1958) 142
7Up (soft drink) 186, 186
20th Century-Fox 140
1960s **173–88**
‘boutique’ agencies 179
‘creative revolution’ 176–9, 188
early vs. late 60s, changing trends 173–4
‘hip’ advertising 174, 178–9, 185–6
innovative strategies 183–6
star/celebrity appearances 182–3
‘absolute films’ 121–2
abstract images, use of 121–2
Academy Film Archive **251–6**
access to 255–6
snipe holdings 253–4
Accidental Bandit (1913) 51
Acland, Charles R., and Haidee Wasson (eds), Useful Cinema 3, 24, 170
Admiral Cigarette (1897) 87
Adorno, Theodor W. 119
The Adventures of Baron Munchausen (1988) 232
Advertising and Selling (magazine) 48
Advision studio 242
African-American audience, appeal to 202–4
Afternoon Tea on Board S.S. ‘Doric’ (1898) 89
‘agency twitch’ 245–6
aggregate reels, storage of commercials on 275–7, 280
Agnew, Clark M. 168, 169–70
Das Ahnenbild (1912) 95
airlines
advertisements for 7, 179, 184
technological advances 133–4
see also Pan Am
Akeley, Carl 70n46
Akeley-Leventhal company 65, 70n46
alcoholic drinks, advertisements for 292–3, 294–5
Alexieff, Alexandre 242, 243, 248n21
Alk, Howard 268, 269
Alka-Seltzer 185–6, 286
Allen, Robert C. 25
Altman, Rick 18n56
Amedola, Ferruccio 293, 297n8
American Association of Advertising Agencies 5
American Medical Association (AMA) 270
American Mutoscope and Biograph Company 83
American Playhouse (TV 1981–94) 235–6
American Revolution II (1969) 266, 268, 269, 273n4, 274n19
Amstel Beer 282n4
Amsterdam to Tokyo (1958) 144n38
ANCI (National Film Archive for Industrial Film, Italy) 10, **289–95**
classification of advertising films 290–1
collections held by 291–5, 296n3
size of archive 289
And This Is Free... (1965) 268
Anderson, Carl 210
Anderson, Lindsay 242
Andriopoulos, Stefan 96, 110n15
The Andy Griffith Show (TV) 182
Animal Farm (1954) 240–1
animation 11, **93–109, 114–27, 239–47**
‘absolute films’ 121–2
advantages as advertising medium 241–2
‘agency twitch’ 245–6
characters, association with brands 197–8, 199–200, 242, 286 (see also Sugar Bear)
costs 244–5
animation cont.
distinguished from trick film 112–13n55
feature films 240–1
influence of mainstream cinema 119
mainstream directors’ involvement with 119, 121
objects’ assumption of agency 100–2
style 243–4
waning interest in 247
Apartment Zero (1988) 235
Apocalypse Now Redux (1979/2001) 238n6
Appadurai, Arjun 100
Arnold, Jim 182
Bahoul, Maher, and Carolyn Graham (eds), Lights! Camera! Action and the Brain 24
Baker, Josephine 295
Balázs, Béla 100–1
Ballmer, Walter 292
The Barbershop Scene (1894) 84, 87
Barker, Edwin L. 46
The Barn Dance (1928) 119
Barney, Matthew 218n8
Barnouw, Erik 2
Basilitz, Georg 218n8
Batchelor, Joy 239, 243
see also Halas & Batchelor Collection
Battleship Potemkin (1925) 119
Baudrillard, Jean 99–100, 111n29
Baxandall, Michael 22
Bazin, André 21, 101, 217
beards, as cartoon characters 197–8, 199, 207n18, 208n26
see also Sugar Bear
The Beatles 186
Bedřich, Václav 151
Behne, Adolf 105
Behrmann, Hermann 105–6, 112–13n55
Bel Geddes, Norman 58, 60
Bellah, Ross 210
Bellucci, Monica 293
Ben Casey (TV) 180
Benjamin, Walter 101–2, 104, 119
Bennett, Alan 234
Benson & Hedges 185, 186
Benton & Bowles 175, 186–8, 194, 195, 198, 200, 202, 205
archive of commercials 206n4
Bergdahl, Victor 93, 93
Berry, Busby 184
Bernbach, Bill 177–8
Bernhard, Lucien 105, 105
The Beverly Hillbillies (TV) 182, 182–3
Bewitched (TV) 183
BFI (British Film Institute) National Archive 232–3, 235, 237, 239, 246, 248n3
Bierbrodt, Brenda 268
The Big Four (1946) 284
Bijlsma, Ronald 286
Biograph 89n1, 244
Birra Peroni see Peroni
Black Diamond Express (1896) 88
Black Panthers 11, 266, 269, 272, 274n19
Blacksmithing Scene (1894) 84, 87
Blackton, J. Stuart 86, 87–8, 94
Blechman, Robert Oscar 292
Blechynden, Frederick 88
Bloede, Victor G. 194
Blue Velvet (1986) 215
Böhm, Hans-Ludwig 114–15, 118–19, 123, 125–7, 128n28, 258, 259
Bonanza (TV) 183
Bond films 220n35
Booth, Walter 94
Bos, Bury 287
Bosca (drinks manufacturer) 295
‘boutique’ agencies 179
Bowes, Major 61
The Boxing Cats (1894) 86
Bozzetto, Bruno 293
Bramieri, Gino 292
Breaden, Craig 266
British Animation Group 245
Bromo Seltzer (medicine) 65, 167
Brower, Charles 177
Brown, Andrew 234
Brown, Bill 101, 112
Bryan, Dora 235
The Building of Boulder Dam (1935) 41
Burnett, Leo 165, 269
Busch, Wilhelm 103
Business Screen (magazine) 40–2, 43–4, 50–2, 62–3, 269, 270
Buzzi, Ruth 200
Caballero cigarettes 286, 287–8
Campani, Paul 295
Campbell, Naomi 293
Campbell, Stanley 165, 168
‘Camping Out West’ (advertising serial) 197–8, 200, 208
Canada, immigration to 143
Cannes Advertising Festival 246
caroselli (Italian TV adverts) 290, 292–3, 295, 296, 297
Carpignano, Vittorio 293
Casetti, Francesco 24
Caseri, Herman 72, 80
Cast Away (2000) 216, 220
Cavell, Stanley 101, 216
Cederborg, Niels 118
Cegłowski, Maciej 18n51
censorship, impact on film reception 142n7
cereal products
(allegedly) misleading advertising 194
tone of early advertisements 195–7
variety packs 196–7
see also Sugar Crisp
Chaney, Lon 69n31
Chaplin, Charlie 69n31, 101
Chevrolet cars 183
Chicago Film Archives 266–7
Chicago World Fair (1933–4) 65
children, advertising aimed at 196–8, 199–201, 206n6, 207–8
The China Syndrome (1979) 268
Chinese Laundry Scene (1894) 86
Chomón, Segundo de 94
Chrysler 59–61
Cicero March (1966) 266
cigarette advertising 182, 182–3, 185, 186, 286
cinema advertising categories 30–1, 152–3, 290–1
chaotic/disconnected nature 1–2, 13
on city streets 33–4, 87–8
competitive advantages over other media 8–9, 13–14
cultural context 4–5
in Czechoslovakia 145–59
defined 21–3, 34–5
distinguished from publicity 7–8, 17n39
diversity 7–8, 21–2
eyearly history 4–5, 38n42
genre 12–13, 18n56
handbooks 26–30
historical approaches to 2–4
impact on budgets 118
cinema advertising cont.
influence of mainstream cinema 119
influence of printed material 9–10
length of films 27, 28–9, 275–7
as maker of markets 6–7
national comparisons 27–30, 28t, 31–2
objections to 5
outdoor 33–4
psychological impact 116–19, 121–2
relationship with communications technology 6
rentals 27
revenues 1
siting 13
spectatorship 31
target audience 39n52
USA/Europe comparison 2, 29
use of popular song 262
see also animation; names of countries
Circles see Kreise
city streets, film showings on 33–4, 87–8
Cleveland Public Library, slide collection 225, 227, 228
Clio awards 193n124
Clooney, George 293
Coca-Cola advertisements 254
Cohen, Karl 288n7
Cohl, Emil 94
Colbert, Claudette 182
Collins, James H. 51n11
colour, psychological impact of 121–2
A Colour Box (1935) 248n11
Comerio, Luca 296
Commercial Advertising Bureau 87–8
commercial television, opening of 240, 248n6
Elsaesser, Thomas 39n54, 164, 169, 212, 237
El sie the Cow (cartoon character) 286
Emmer, Luciano 295
The Empire State Express (1896) 83
Eng, Peter 93, 120, 123
Engelhart, Fritz 260
English, Diane n11
Die Entdeckung Wiens am Nordpol (1923) 120
Enterprise Optical Company 74, 81n14
Epoche (company) 113n61
Epstein, Jean 100–1, 111n34, 119
Erickson, McCann 269, 293
Essanay Film Manufacturing Company 42–3, 49–50, 51nn10–18
contract with IHC 51n12
Esso 242
E.T. The Extra-Terrestrial (1981) 212
European Committee for Standardisation (CEN) 237
European Recovery Program (1947–52) 137–8
Evans, Dale 198
‘expanded cinema’ 35n6
Express (1957) 154
‘extra-theatrical cinema’ 35n6
EYE-Film Institute Netherlands 275, 279, 282n1, 285
Faber, Carolyn 273n7
fabrication films
see process films
Fahle, Oliver 25
The Fall of the House of Usher (1928) 119
Farm Implements (magazine) 43
feature films, compared with commercials handling 278
length 275–7
storage density 275–7
Felix the Cat cartoons 120
Fellini, Federico 294
FIAF (International Federation of Film Archives) 237, 289
Fiat (car manufacturer) 291, 293
Fiat collection 291–2
Fickers, Andreas 32
The Film Group 11, 266–73
filography 272–3
history 268–9
humour 271
name changes 268
personnel 268
political affiliation/films 266–7, 269–70
reconciliation of opposing ideologies 269–71
TV commercials 266, 269–72; credits 267–8; output 269; processing /exhibition 267
film history, approaches to 2–4, 55–6
Film History (journal) 3
Filmack studios 254–5
Filmmaster collection 293–4
Fischeroesens, Hans 123
Fischinger, Oskar 99, 107, 119, 122–3, 130n51, 281
Fleischer, Dave 254
Flolite (projection system) 63
Fleischer, Dave 254
Flohite (projection system) 63
Flößer (Raftsmen, 1941) 262
Fonon, Jean-Michel 292
Fontana sisters 295
Ford Motor Company 58, 59–61, 176, 214
Foreman, George 205
Foucault, Michel 3
France, showings of advertising films 28t
Frank, Thomas 178, 179
Frears, Stephen 234
Friedländer, Max 113n64
Fulbright Program (1946) 138
Futurama (World’s Fair display) 60
Gable, Clark 190n31
Gambrell, Alice 110n14
Ganahl (textile company) 260–1
Garrett, James 242
Gáspár, Béla 122
Gasparcolor 114, 122–3, 125–6
Gastpar, Michelle 294
Gaudreault, André 24–5, 34
Geesink, Joop 283, 283–5, 287, 287n4, 288n6
Geesink, Wim 287n4
Geesink studio/collection 10, 279, 283–7
awards 287n3
Das Geheimnis der Marquise (1922) 96
Das Geheimnis der Zehn? (The Secret of the Ten?) 262, 263, 265n23
Der Geistige Arbeiter (1922) 120
General Foods Corp. 194
General Motors 58, 59–61
genre advertising as 12–13, 18n56, 23–4
linguistic distinctions 23
Gerald McBoing-Boing (1950) 243
German (language)
terms for genre 23
versions of travel films in 132, 141n5
Germany animated films 93–109
as model for Austria 118–19
showings of advertising films 27–9, 28t, 30
Gespenerstunde (The Ghostly Hour, 1927) 108, 108–9
Gibbons, Euell 187–8
Gingold, Hermione 182
Girondino (Italian TV) 294, 297n11
Glass, Hans 260
Godard, Jean-Luc 281
Godfrey, Arthur 181–2
Godfrey, Bob 244–5
comments on advertising 246–7, 249–50n50
Goldsberg (TV) 182, 191n85
Golden Years of Progress (1933–4) 65
Gomery, Douglas 29
GPO Film Unit 241, 248n11
Graf, R. 161n27
Graham, Carolyn see Bahloul, Maher
Graham, Ed 199
Grape Nuts (cereal) 187–8
Gray, Mike 268, 269, 270, 271, 274n19
Greenblatt, Stephen 141n1
Greimas, Algirdas 214
Grieg, Edvard, Sigurd Jorsalfar 122
Grierson, John 119, 248n11
Griffith, Andy 180
Griffith, Richard 61, 63–4
Grósz, Dezső 123, 130n61
Grosz, George 103
Grundlagen der Filmwerbung (Fundamentals of Advertising Film) 27–30
Guckes, Emil 122–3
Gunning, Tom 72
Gunsmoke (TV) 180
Gwynne, Fred 182
Haanstra, Bert 287
Hahn, Hans 121
Hájek, Ludvik 156–7
Halas, John 239, 240, 243, 250n50
comments on advertising 245–7
see also Halas & Batchelor Collection
Halas & Batchelor Collection 239, 246, 248n3
Hale, Jeff 244–5
Halliwell, Kenneth 234
Hammerbrot Schlaraffenland (1937) 123
Hand, David 241
handling (of archive material) 278
Handy, Henry Jamison ‘Jam’ 41, 60
Hansen, Miriam 38n42
Harvester World (magazine) 46, 48
Harvey, James 214
Hediger, Vinzenz 24, 25, 235, 236–7
Hedman, Lars 269
Heidegger, Martin 101
Heineken Collection Foundation 275
Heise, William 88
Hendricks, Gordon 89–90n10, 89n7
Hendrix, Frans 284
Hepworth, Cecil 104
Hickethier, Knut 23
The Hidden Resource: A Report on Recycling (1972) 270
’hip’ advertising 174, 178–9, 185–6
Hirst, Damien 218n8
Hitchcock, Alfred 233
Hobler, Atherton 200
Holm, Celeste 182
Holmes, E. Burton 41
Honig werkt (Honig Works, 1947) 284
Honigs ideaal (Honig’s Ideal, 1948) 284
Hoop Dreams (1994) 273n7
Hope and Glory (1987) 232
Hopkins, Claude 176, 177
Horse Shoeing (1894) 84
Hösel, Robert 105
How It Feels To Be Run Over (1900) 104
Hrabinek (1936) 124
Hubley, John 198
Hubley, Mark 198
The Hucksters (1947) 190n31
Hueblein company 198
I, Robot (2008) 216
IG Farben 128n28
Im Lande der Apachen (1920) 121
In a Shallow Grave (1988) 235–6
In Tune with Tomorrow (1939) 61, 69n26
Indiana Jones and the Temple of Doom (1984) 238n8
industrial film 172n40
Innocenti collection 293
Das interessante Blatt (illustrated magazine) 124–5
International Advertising Association 194
International Film Company 87
International Film Services (Audiovisual) 7, 131, 140, 141n2, 142n8
International Harvester Company 41–2, 45–6, 47–50
contract with Essanay 51n12
government suit against 41, 50n5
Service Bureau 47–8
International Horticultural Exposition Floriade (Rotterdam, 1960) 139
International Workshop on Advertising Film (Stockholm, 2012) 32
Inventor Edison Sketched by World Artist (1896) 86
Irish Film Archive, slide collection 225
Irwin, May 77
Italy 10
Irving, John W., and Bertha Waring (1894) 86
Irving, May 32
Ireland 10
cinema legislation 289, 296n1
propaganda 290–1
showings of advertising films 27–9, 28
Khrushchev, Nikita 139, 160n6
‘kinematic turn’ 24–5
Kern, Martin Luther, Jr 202
Kern, Michael Patrick 216
Kitson, Harry D., The Mind of the Buyer (1923) 121
Kleiner, George 75, 82n18
Das kleine Frauenblatt (women’s magazine) 125
Kler, Hans von 292
KLM (Dutch airline) 139–40, 144n39
Kodak Business Kodascope 64
Köfinger, Karl 259, 260, 264n7
Komposition in Blau (1935) 130n51
Konservování ovoce a zeleniny I–IV (Canning of Meat and Vegetables I–IV, 1951) 151
Koons, Jeff 218n8
Die Korsett-Anprobe (1910) 94
Kovolosk Druchema (Metal Polish Druchema, 1960) 151
Kracauer, Siegfried 102, 119
Krajčír, František 160n3
Kreise (Circles, 1933) 107, 122–3
Kriel, Anneline 294
Kropf, Hanns F. J. 116–17, 127n7
Krows, Arthur Edwin 50n3
Küchen-Rebellen (Kitchen Rebels, 1928) 102, 102, 107
Kuehn, Andrew J., Jr 252
Kuhn, Edmund 87
Kulturfilme 30, 118–19, 258
Kupferberg champagne 96, 97
Kurtzig, Käthe 107, 117, 121
LaGuardia, Fiorello 57
Lamarre, Thomas 110n13
laser slides 10, 223–9, 225, 226, 227, 228
archive collections 224–7, 230–1n13
early use 224
methods of fabrication 231n18
as niche within a niche 229
online access 227–9
Lasker, Albert 176
Lassally, Arthur 106
Latour, Bruno 216
Lausi-und-Mausi series (1920s) 120
Lawrence, Mary Wells 179
Lawn, Frank 86
Lazarsfeld, Paul 116
Learner, Keith 244–5
Lee, Robert 274n19
Leigh, Douglas 166–8
length (of commercials) 27, 28–9, 28t, 275–7
Lerne Schwimmen! (1927) 120, 120
Leslie, Esther 129n35
Lester, Richard 219–20n31
Levine, Elsa 191n63
Lewis, Jon 209–10
Lichal, August 264n10
Lickmann’s Cigar and Photo Store (1898) 87–8
Liman, Doug 215
L’industria dei cappelli Borsalino (Borsalino Hats Factory, 1913) 296n2
Linkletter, Art 181
Lintas (advertising agency) 118–19, 128n28, 240, 244–5
Linus the Lion Hearted (TV) 199–200, 207
Little, Cleavon 202
Loeki the Lion (cartoon character) 285
Lois, George 177–9
Lucas, George 236
Lukács, Georg 99
Lumière, Auguste 86–7
Lumière, Louis 86–7, 223, 230n1
Lye, Len 241, 248n11, 281
Lynch, David 215
Maas, Dick 287
Marchand, Roland 58, 61
Marcus, George E. 13
Margaret Herrick Library, slide collection 225
Marion, Philippe 24–5
Marquand, Nan 182
Marshall, George C./Marshall Aid plan 137–8, 143n28
Marshall, Neil 215
Martin, Dean 199, 201
Martini-Rossi collection 292–3
Marx, Karl 99, 111n28
Marzotto (clothing manufacturer) 295
Massey, Doreen 25
Mataja, Victor 97
Matthews, Gerry 199
MAVIS (database) 252–3
Max, Peter 186, 187
Maxwell House coffee 182
Mayer, Adi 258–9, 262
Mayer, Gustav 258, 259, 260, 264n7
Mayer, Kurt 257, 265n11
Mayer, Peter 265n11
Mayer, Rudolf, biography 258–9
see also Rudolf Mayer Film
Maypo (cereal product) 198, 199, 207n15, 207mn21–2
Maysles, Albert/David 184, 271
McClinton, Alfred 270
McFall, Liz 3
McKay, Windsor 108
McMahan, Henry Wayne 165, 168
Meder, Erich 262
The Media Show (TV) 234
Medvéď (The Bear, 1957) 154
Méliès, Georges 94, 96, 101, 119
Melodie der Welt (1929) 121
Melita (1957) 154
Merchandiser (projection unit) 64, 64–5
metadata
cataloguing systems 279–80
handling 278
volume 279
Michaelis, Lutz 102–3, 106, 113n56
Mickey Mouse cartoons 101–2, 200
Mills, C. Wright 110n14
Mirad, Oldrich 151
Misik, Józef 284
Mitchell, Henry W. 48
Mitry, Jean 3
Moede, Walther 104, 107
Moholy-Nagy, László 118, 123
Molina, Alfred 234
Montgomery Ward & Co. 65, 71, 78–9, 81n14–17, 82n26
Moore, Garry 181
Moplen (plastic material) 292, 296n7
Morgan Stairways 210, 211, 213, 219n23
Morgenstunde (1935) 6, 114, 114–15, 115, 118, 123–4, 125–7, 126, 127n2, 130n66
Morris, Errol 273n6
Morse, Daniel 218n12
Mother’s Pride bread 242
Motography (magazine) 44–5, 48, 51n20
Mouchy (Flies, 1955) 151
Mountains of Manhattan (1927) 227
Moving Picture World 43, 45
Možiš, Jaroslav 151
Mr Edison at Work in His Chemical Laboratory (1897) 86
Mr Magoo series (1949–59) 198, 243
Mr & Mrs Smith (2005) 215
Mražené ovoce a zelenina (Frozen Fruits and Vegetables, 1960) 158
Mullens, Willy 287
Müller, C. F. 106
Murakami, Takashi 218n8
Muratti Greift Ein (1934) 99
Muratti Privat (1935) 99
The Murder of Fred Hampton (1971) 266, 269, 270, 272, 273n9
Murray, John 142n9
Museo Nazionale del Cinema di Torino, slide collection 226
Museu del Cinema (Gerona), slide collection 226
Musser, Charles 77, 78
Mussolini, Benito 290–1
My Favourite Martian (TV) 182
Der Nähkasten (1912) 95
National Biscuit Company 97
National Film Preservation Foundation 266, 267
National Screen Service 253, 254
Natta, Giulio 296n7
Navy, films shown by 70n43
Nealkoholické nápoje (Non-alcoholic Beverages, 1960) 156, 156–7
Netherlands 136–40
Americanisation of culture 138–9
emigration from 136, 143n22
film archives 10, 275, 279, 282n1, 282n5, 283–7
implementation of Marshall Plan 138
non-theatrical films 7, 144n41
showings of advertising films 27–9, 28t, 31
social/economic conditions 136–7
Netherlands Fox Film Corporation 140
Neue Wiener Friseur Zeitung (trade paper) 124
Neviditelní nepřátelé (Invisible Enemies, 1955) 151
New Black Diamond Express (1900) 88
New Dimensions see In Tune with Tomorrow
New Horizons (1960–70) 7, 131–6, 139–40
accompanying maps/guides 132–3
avoidance of social/political themes 134–5, 144n38
censorship records 140
factors influencing local reception 132, 142n7
multilingual versions 132, 141n5, 142n7
New Horizons cont.
online archive 141n4
presentation of destination countries 134–5
production credits 141–2n6
Cambodia 134
Fiji, New Caledonia 135
Hawaii 132
The Hawaiian Islands 132
Morocco and Kenya 141–2n6
New Zealand 141–2n6
The Philippines 132, 134
Ski 140
South Vietnam 134–5
Thailand 132, 134
New York City advertising displays 33–4, 166–7
‘New York Look’ 183–4
see also World’s Fair
Newman, Michael Z. 191n63
newspapers, circulation figures 80n3
newsreels 30, 37n33
Nicholas Cartoon Films 247
Nichols, Bill 272
Nijenhuis, Johan 287
Nimm das Steuer in die Hand (Take the Steering Wheel, 1941) 262
Nino (animator) 295
Nixon, Richard 139
non-theatrical films 7, 32–3, 35n6, 144n41, 164
Norling, John 61
North Side Dental Rooms (1898) 87–8
Notting Hill (1998) 235
Novak, Kim 210, 213, 215, 219n23
Nové využití propanu-butanu (New Use of Propane-Butane, 1952) 151
Numann, Sies 283–4
oatmeal, marketing of 198
Objective Burma (1945) 220n35
O’Brien, Neil 168, 169–70
Ogilvy, David 207–8n23
Oldman, Gary 234
Olin, Chuck 267, 268
Olivetti Collection 292
Once Upon a Time in America (1984) 232
Optigraph (projector) 74–7, 78, 82n20
economic opportunities presented by 76–7
pricing 76
target customers 76
Orgeron, Devin 273n6
Learning with the Lights Off (ed., et al.) 3, 24
Ein Orientalisches Wunder (1937) 123
Orphan Film Symposium 3, 22, 230n7
orphan films, defined 230n7
Orton, Joe 234
Orwell, George 240–1
Osram light bulbs 117
Österreichische Reklame (journal) 115–16, 127n5
Österreichische Wirtschaftspychologische Forschungsstelle (Austrian Research Unit for Economic Psychology) 116
‘other cinemas’ 33, 35n6
outdoor spaces, film showings in 33–4
Ovocné nátierky (Fruit Spreads, 1962) 158
Ovocné šťávy (Fruit Juices, 1959) 156, 156–7
Packard, David 252
Packard Humanities Institute Collection 251–6
access to 255–6
processing 252–3
Padding, Erik 144n44
Pagot, Toni 295
Pál, George 122, 123, 283–4, 287
Pan Am 7, 131–6, 139–40
educational publications 133
expansion of operations 133–4
international marketing campaign 132
print publications 132–3
promotional films 142n12, 144n38 (see also New Horizons)
relations with competitors 139–40, 144n39
Paneth, Erwin 116
‘parasite,’ advertising as 11–12
Passenger Train (1902) 73
Pauli, Fritz 107, 111n25, 120–1
Pechánek, Karel 152
Penn, Irving 184
Pennebaker, D. A. 268, 271
Pensuti, Luigi 290–1
People’s Gas, advertisements for 270, 271, 272
Peroni beer 294–5
‘Peroni Blonde’ 295
Pfeiffer, Harro 265n15
Philips Cavalcade 75 Years of Music (1966) 284
The Phonoscope (periodical) 87
Piccolo, Saxo and Company (1960) 284
Pickford, Mary 69n31
Pilsner Urquell (1961) 152
Pinschewer, Julius 93, 94, 94–9, 102, 106, 112–13n55, 112n52, 113n59, 113n64
Pitts, Ron 268
Popeye cartoons 254
Post (cereal manufacturer) 194
marketing strategies 195–6, 195–200, 203–5, 207n18
PR crisis 203–4
website 207–8n23
Powell, Zakiya 234
Pragomix blenders 157, 157–8
Prelinger, Rick 3–4
Price, Jonathan 173
Pick Up Your Ears (1987) 234, 237
Pro každou příležitost (For Every Opportunity, 1954) 149
process films 27
product placement see tie-ins
promotional films 290
propaganda films 290–1
Propagfilm (Czechoslovakia) 150–1
Proyas, Alex 216
Pryluck, Calvin 73
publicity, distinguished from advertising 7–8, 17n39
Quaker cereal products 244–5, 266, 270, 271, 272
Quartetto Cetra 292
Quine, Richard 8, 210, 213–14, 215, 217
Ragade, Edric 243–4
Der Radio-Automat (1934) 123
Radio Luxembourg 240
RAI (Italian state television) 290
Raiders of the Lost Ark (1981) 232, 236, 238n8
railroads, films advertising 51n20, 83, 88
Raimi, Sam 219–20n31
Raketa (The Rocket, 1957) 154
Randall, Tony 190n31
Randolph, Bruno W. 116–17
Rank, J. Arthur 241
RCA 58, 163–4
Read, Rodney 10–11, 232–8
biography 233
screen credits 234, 237
work on cinema trailers 234, 235–6, 237, 238n8
rear projection 63–4
Recta Film collection 293
Redgrave, Vanessa 234
Reel and Slide (periodical) 17n35
Reeves, Rosser 177
Reich, Robert 259
Reiner, Rob 164
Reiniger, Lotte 93, 96, 106, 113n59
Reisz, Karel 242
Reitman, Jason 215
Reklama (journal) 145–6, 146, 154, 161n17
Die Reklame (journal) 103–4, 117
rental fees 27
Rice, John 77
Rich, Lee 175
Richter, Hans 118, 119, 121, 129n31
Robinson, David 223
Robinson, Edward G. 182
Rock, William 90n14
Rodney Read collection 10–11, 233–8
see also Read, Rodney
Roebuck, Alvah 74
Rogers, Roy 198–9
Rohde, Gilbert 62
The Romance of the Reaper (1911) 47–50, 52n26
critical reception 48–9
The Romance of the Reaper (1930) 52n36
Romero, George A. 193n132
Roosevelt, Franklin D. 57, 165
Roosevelt, Theodore 89
Roosevelt's Rough Riders Embarking for Santiago (1898) 89
The Root of Evil (1914) 225
Rooty Toot Toot (1951) 243
Rowan and Martin's Laugh-In (1967–73) 271
Rudolf Mayer Film 10, 257–64
archive documents 257, 259–60, 264
correspondence 260–1, 261, 265n18
employment of freelancers 261–2
network of collaborators 261–2
output 258–9
proposals 262, 265n21
Rühmann, Heinz 130n66
Ruttman, Walter 66, 93, 106, 107, 113n59, 121
Rybi výrobky (Fish Products, 1959) 154
Rychman, Ladislav 151
Rydell, Robert 57
SabuCat Productions Archive 251–2, 254
Salesman (commercial, 1966) 272, 274n30
Salesman (documentary, 1969) 272
Samuel, Lawrence 199, 200, 207n13, 207n21
Sandow (1894) 84–5
Santa Claus (1969) 274n26
Sarafian, Richard 202
Sarnoff, David 169
Scandinavia, showings of advertising films 28t
Scene on Surf Avenue, Coney Island (1896) 89
Schadee, Koos 284
Schaffer, William 95–6, 110n12
Schneider, Magda 130n66
Schneider, Romy 130n66
Schubert, Emilio 295
Schudson, Michael 22
Schultze-Pfaelzer, G. 111n32
Schumann, Curt 106, 108–9
Schwartz, Tony 183, 185
Scientific American 72
Scott, Ridley 193n132
Sears, Roebuck & Company, Consumer's Guide 5, 71–9
cost 81n10
customer testimonials 73, 75
Department of Special Public Entertainment Outfits and Supplies 73, 79
film catalogue 77–8
futuristic elements 73, 75
presentation of cinema experience 73, 79
sales figures 72–3
stress on money-making opportunities 76–7, 79
target customers 76
 technological content 74–5
topicality 78
Sedaci nabytek (Seating Furniture, 1959) 151
Smit, Guido 107, 121
Senge, Kerry 29
Sengupta, William 77
Sex and the City (2008) 216
Shea, Mike 268
Sheik Hadji Tahar (1894) 86
Shibuya Crossing (Tokyo) 33–4
Shooting the Chutes (1896) 89
Show Boat (radio, 1930s) 182, 191n85
Der Sieger: Ein Film in Farben (1922) 121
Sight & Sound (magazine) 243
Silent Hill (2006) 220n35
Silly Symphonies (1929–39) 119
Silon (Nylon, 1954) 151, 154
Simmel, Georg 99, 106, 111n28
Singer, Ben 215
Ski (1961) 140
Sklar, Paul 70n49
Skřínový nábytek (Cabinet Furniture, 1959) 151
slide advertising 26
small screens 62–5, 69n28
Smith, Adam 96
Smith, Albert E. 87–8
Smith, Liz 235
Smith, Will 216
'snipes' 11, 253–5
diversity 255
Snow White and the Seven Dwarfs (1937) 241
Soavi, Giorgio 292
Social Confrontation: The Battle of Michigan Avenue (1969) 273n4
Society of Motion Picture Engineers 69n38
Sommer, Gudrun 25
Sorela (shampoo) 6, 114–15, 123–7, 126, 130n62
advertising in print media 124, 124–5
La Sortie de l'usine Lumière à Lyon (1895) 86, 223, 230n1
Sotto i tuoi occhi (Under Your Eyes, 1931) 291
South Spring Street, Los Angeles (1897) 88
Southern Pacific Railroad 51n20
Soviet Toys (1924) 93
Soybeans for Farm and Industry (1938) 41
Spargo, Nick 247
Sparrows (1926) 226, 231n16
Spectatorship 31
Die Sphinx bei der Morgentoilette (1934) 123
Spider-Man (2002) 219–20n31
Spiegel, Steven 210, 212, 236
Spigel, Lynn 171n4
spot commercials 8, 13
Staiger, Janet 17n39
Stalin, Joseph 160n6
Stalking the Wild Cranberry (1972) 187, 187–8
Stanwyck, Barbara 182
Starch, Daniel 242, 248n20
Starevich, Ladislas 242
stars, appearances in advertisements 182–3
Starsky and Hutch (TV) 202
Stavíme z oceli (Building with Steel, 1954) 151
The Stenographer's Friend (1910) 218n12
Stone, Sharon 293
Strangers When We Meet (1960) 8, 210–17, 213, 219n23
production history 210, 218n9
role of stairway 213–14, 215
strongmen, films featuring 84–5
Stubing, Solvi 294
sugar, and marketing of cereal products 194–6, 202
Sugar Bear (cartoon character) 10, 194–5, 195, 199–205, 205
changing nature of character 201–5
combats with ‘villains’ 200–1
conflicts with ‘Blob’ 203, 204–5
cross-racial appeal 202–4
as DJ 201–2, 208n30
Facebook presence 205, 207–8n23
identification with Dean Martin 199, 201
screen debut 199, 207n18
Sugar Crisp (cereal) 10, 194–205
appeal of marketing to parents 201
(claimed) healthiness 202, 204–5
online resources 206n5, 207–8n23
Orange Sugar Crisp 201–2, 208n30
Super Sugar Crisp 201, 204
use of music in marketing 201–2, 208nn30–1
Sunblest bread 242
Sunset Limited, Southern Pacific Railway (1898) 89
Superfly (1972) 202
superhero films, tie-ins in 219–20n31
Superman II (1980) 219–20n31
Sussman, Warren 57
Sutor Baths, no. 1 (1897) 88
Svět o nás vi (The World does Know about Us, 1960) 151
Switzerland, showings of advertising films 27–9, 28, 30–1
Székely, Josef 262
Tanz der Flaschen (1912) 94, 95
Taurelli, Cesare 293
Teague, Walter Dorwin 58
technological change in air travel 133–4
in broadcasting 165–6
TeeVee Jeebies 255
television 163–70
antagonism with cinema 242
Saturday morning programming 199
technological developments 165–6
see also commercial television; TV advertising
Television (1939) 163
Terms of Endearment (1983) 232
Terry-Thomas 295
Tesla, Nikola 166
testimonial films 290
Theron, Charlize 293
Thimig, Hermann 130n66
This Is Spinal Tap (1984) 164
Thomas, Danny 180
Thomas, Karl 123
Thompson, J. Walter 8, 186, 241, 269
Thornward Opticscope 81n15–17
Tichý, Milan 151
Tider Krever (1936) 123
tie-ins 209–17
history 211–12
mode of address to audience 214–15
relationship with context 215, 220n33
terminology 218n11
Times Square (NYC) 33–4, 166–7
titles, absence/non-standardisation of 280–1, 282n5
To New Horizons (1940) 60
To the Ladies (1938) 44
Tognazzi, Ugo 293
Tohirag (advertising agency) 122–3
Tönende Welle (1928) 121
Toonder, Martin/Toonder studio 279, 283–5, 287–8n5
Top Gun (1986) 216
Töttels, Walter 264n1
tourism, promotion of 291
see also New Horizons;
Pan Am
Tractor Farming (1919) 49
trademarks 6
trailers 10–11, 232–8, 251–3
cataloguing 233, 237
director’s producer’s credits 234
multiple versions 235, 253
relationship with promoted work 233, 234–5
social significance 253
translation, impact on film reception 142n7
translucent screens, use of 64, 70n43
Trewey, Professor 86, 90n14
trick film, distinguished from animation 112–13n55
Trio (chocolate biscuit) 239
Trio Dance (1894) 86
Truman, Harry S. 137, 144n35
Tvician, Yuri 72
Tuerk, Albert 74
Tusynski, Ladislaus 120
TV advertising 9–10, 163–70 in 1960s 173–88
‘agency twitch’ 245–6
animated 239–47
awards 186, 191n63,
193n124, 246, 287n3
cinematography 183–4
 costs 244–5
‘creative revolution’ 176–9
TV advertising cont.
cultural prestige 184–5
dominant position 1–2
fraudulent/misleading 194
handbooks 165–6
indications of 288n8
influence of other media 166–7, 170, 183–4
involvement of cinema directors 242, 281
Italian forms 290
‘magazine plan’ 9, 174–5
output 240, 246, 250n50
quality 242–3
revenue 247
satirical 185–6
star/celebrity appearances 182–3
style 243–4
UK/US, contrasted 243–4, 245–6
TV Talk (1954) 240
Twister (1996) 215
Tylta, Bill 195
Týrolová, Hermína 124
Ullrich, Louise 130n66
Umělé osvětlování pracoviště
(Artificial Lighting of Workplaces, 1951) 151
Umsturz am Nordpol
(Overthrow at the North Pole, 1927) 102, 107, 112n42
Uncle Josh at the Moving Picture Show (1902) 72
United Airlines 184
United Productions of America 243
The Urban Crisis and the New Militants (1966–9) 266, 267, 269
US Information Agency (USIA) 139
‘useful cinema’ 33, 35n6
van den Ende, Joop 287
van der Horst, Aliona 287
Van Dusen, Mr 87
Van Dyke, Dick 180
Vanishing Point (1971) 202
Vanoni, Ornella 293
Venchi, Silvano 294–5
Venchi-Talmone-Maggiora Collection 294–5
Venziani, Jole 295
Verhoeven, Paul 287
Vertov, Dziga 93, 93, 163
Victor Animatograph 63
videocassettes, capacity/storage 276–7
Vietnam War 134–5
Villaggio, Paolo 293
Vincent, Charles, A Naval Cadet 90n11
Vischer, Friedrich Theodor 100, 103
The Voice of the Violin (1915) 218n12
Volkswagen 177, 185
Vonderau, Patrick 24
Films that Work: Industrial Film and the Productivity of Media (ed.) 3
Vrijman, Jan 287
Wagner, Richard, Tannhäuser 122
Walfisch shampoo 101, 101
Walker, S. H. 70n49
Wall-E (2008) 220n35
Ward, Janet 104
War, Barney 25, 26
Warhol, Andy, Brillo Boxes 209–10, 214
Waarlaumont, Hazel 270–1
Wash Day in Mexico (1897) 88–9
Wasson, Haidee 164
see also Acland, Charles R.
Webber, Gordon 183–4, 202, 203–4
Webster, Charles 87
Weiss, Edward H. 269
Wells, Rink 269
Welton, Harry 86, 90n14
Werbe-Winke (periodical) 125
Werner, Ad 286
Westinghouse 58
Whalen, Grover 65
White, James 88
Whitford, Annabelle 86
Whitshaw, J. E. 75
Wien steht Kopf (Vienna on its Head, unfilmed proposal) 262
Will Success Spoil Rock Hunter? (1957) 190n31
Williams, Raymond 166
Williams, Rosalind 135
Winston cigarettes 182, 182–3
Wittke, Paul 122
The Women (2008) 218n11
World’s Fair (Brussels, 1958) 139
World’s Fair (NYC, 1939/40) 12, 54–67
Wozak, Bruno 123
Youth Motivation (1972) 270
Z (1969) 226
Zemeckis, Robert 216
Zimmermann, Yvonne 17n37
Životní Povinnost (1935) 124
Zweig, Arnold 100, 103, 104
Der Zweigroschenzauber (1929) 121
adverts for machinery 62–3
corporate use of projectors 65–6
design 56
duration 67n1
exhibiting companies 57, 59–60
government films/pavilions 59
ideology 57–8, 66
legacy 65–7
range of attractions 54–5
small screens 56, 62–5, 69n28
types of cinema 56, 67n2, 69n28