



CHAPTER 2

George Pal's 'Cavalcade of Colours, Music and Dolls': 1930s Advertising Films in Transnational Contexts

Mette Peters

INTRODUCTION

For the first ten years of his career in the 1930s, George Pal worked almost exclusively on animated advertising films in different European countries, prior to his better known Hollywood work.¹ This chapter will reassess the role of these advertising films in understanding Pal's career. In so doing, I will consider the mutual relationship between the advertising filmmaker and client and will focus on three aspects: the balance between appealing entertainment and the advertising message; the national and international

This text is based on a paper presented at the Society for Animation Studies Conference, 26 June 2012, RMIT University Melbourne, Australia. With support of the Dr. Catharine van Tussenbroek Fonds.
All images are provided by Eye Filmmuseum, The Netherlands.

M. Peters (✉)
Utrecht University, Utrecht, The Netherlands
e-mail: mettepeters@telfort.nl

© The Author(s) 2019
M. Cook and K. M. Thompson (eds.),
Animation and Advertising, Palgrave Animation,
https://doi.org/10.1007/978-3-030-27939-4_2

circulation and marketing contexts; and the role of materiality and innovative technology in creative practice at the Pal Studio. The relationship between Philips and Pal will be discussed in more detail as the Dutch manufacturing company was the major commissioner of the Pal Studio and Philips' marketing strategies indicate transnational advertising prior to the Second World War. My argument suggests that Pal's work on sponsored films was central to his professional identity in the 1930s, in addition to his artistic ambitions. Indeed, when Pal registered his new studio at the local Chamber of Commerce in Eindhoven he described the type of work that was being practised as 'Cinematographic art for advertising'.²

Pal was born in Hungary in 1908.³ He started working in the film industry in Budapest, and in the early 1930s moved to Berlin, where he worked at the animation department at Ufa film studio and later made advertising films as an independent entrepreneur.⁴ At the time the political climate changed in Germany, as the Nazis gained political power, many artists left Berlin feeling deprived of their artistic freedom and hindered in their creative practice. Animation filmmakers Oskar Fischinger, Lotte Reiniger and Julius Pinschewer left Berlin, and so did Pal. They were all part of a broader movement of displaced artists to new locations. Pal worked in Paris and Prague for a short time, before he settled in the Netherlands in 1934. He was among several artists who left the German film industry in the 1930s to find work in the Netherlands, for a short or longer (intermediate) period.⁵

ENTERTAINMENT AND ADVERTISING

Pal decided to establish a studio in Eindhoven where the Dutch headquarters of manufacturer Philips were located. Between 1934 and 1940 the Pal Studio produced twelve animated advertising shorts for Philips, but also approximately twelve other shorts, for companies and brands such as the English Horlick's malted milk and Rinso washing powder. The studio operated as an independent company and cooperated on commercials with the advertising department of Philips but also with different independent advertising agencies, such as Dutch Remaco and British—American J. Walter Thompson.

While it may not be possible to precisely establish how the content and formal conventions of each of Pal's advertising films was developed, it seems clear that they were influenced by representatives of advertising departments or agencies and the marketing strategies for specific brands or

products. In 1936 Pal wrote an extensive letter to Paul Kohner, a film producer and agent in Hollywood, in which he introduces his work in order to explore possibilities for producing entertainment animated shorts for the American market: 'Of course, I am somewhat hampered here in Europe with the production of my films, because I have to concentrate chiefly on advertising films, where it is not always possible, as you will appreciate, to follow one's own ideas from an artistic point of view. Before all, the advertising message must be put across, and sometimes the artistic value suffers'.⁶

Extensive research of contemporary Dutch press and trade magazines reveal that advertising films were most of the time completely ignored, and if they did get reviewed then often they were not reviewed in a very favourable manner.⁷ Information about the reception of advertising films is scarce, but *Sight and Sound* (1936) provides further insight into the 'lingering prejudice against advertisement films' in the UK, 'audiences are slightly resentful when they are told they must buy such and such commodity. Were it not for this conviction that art and entertainment seldom go amicably hand in hand with commercial propaganda, the cartoon and doll films of young Hungarian, George Pal, would be far better known in England than they are'.⁸ Comments in press coverage suggest a reserved attitude of the general cinema public towards advertising films. But when discussing the work of Pal, Dutch journalists generally acknowledged the high production value of his advertising films. The films garnered audience attention and critical praise for both Pal himself and the manufacturers and brands he worked for, thus providing a countervailing argument for this public anxiety.

In the Dutch press, Pal's films were on the one hand compared to (low-budget) advertising films and on the other hand with the highly popular American entertainment cartoons. Pal's use of colour and high production values led him to be compared with Fleischer and Disney cartoons.⁹ Advertising films were generally shown in a side-programme alongside entertainment cartoons and other shorts, so they shared the same screening context. Pal advertising films were comparable with theatrical cartoons in playing time (3–10 minutes) but also in other formal aspects. Unlike contemporary advertising films that were screened more or less 'anonymous' (without credits or title), Pal made it common practice that his name featured prominently in the opening credits of each short, alongside the film title and names of other collaborators such as the composer, and also the names of the colour and sound systems. But most importantly the content and

narratives of his advertising films resembled entertainment formats. The advertising message, the advertised product and its special qualities, were often in the narrative in a covert manner. The product, brand name or a slogan was often only presented at the end of the film in texts or pack-shots (images of the product). Sies Numann, head of Philips advertising department, described the concepts for the advertising films as follows: 'You always had to have a little story with a plot and then, at the end, came the Philips brand name, the deus-ex-machina'.¹⁰ *The Sleeping Beauty* (George Pal, Pal Studio, 1938) is an advertising film inspired by the classic fairy tale. After the witch made the princess and the whole court fall into a 'deep and lasting slumber', several men from different times come to the rescue, but fail. Finally, in 1939, the hero arrives at the castle. This modern man awakens everybody in the court with the sounds of a modern Philips radio. A Dutch advertising trade magazine spoke highly of the technical qualities of the film, but expressed doubts about the choices made in the script. Waking Sleeping Beauty with the beautiful sound of a radio instead of a kiss was considered questionable, as surely volume, not the quality of sound, would be the primary factor in waking up the sleepers.¹¹

The same narrative structure could be used over again in a series of films. All Pal's Horlicks films have the same narrative formula, in which the advertised product and its special qualities are introduced as the solution to a problem: the main characters are too tired to fulfil their duties but get new energy from drinking Horlick's malted milk: the tired soldiers in *On Parade* (George Pal, Pal Studio, J. Walter Thompson, 1936), the sailors fighting the pirates in *What Ho She Bumps* (George Pal, Pal Studio, J. Walter Thompson, 1937) or the cowboy conquering the heart of his beloved girl in *Love on the Range* (George Pal, Pal Studio, J. Walter Thompson, 1938).

Pal's Philips radio advertising films have a recurring structure, where distinct sections represent music styles from different parts of the world. The radio, the advertised product, appears at the end of the film, or sometimes as an element of the mise-en-scène with which the characters interact. The special qualities of the product are spelled out, such as the innovative technique, the excellent sound quality and the international range of the radio player reception. In *The Ship of the Ether* (George Pal, Pal Studio, 1934) a ship sails through an air of radio waves and meets musicians from Paris, Vienna, Rome, Beromunster, Hilversum, München and Daventry. In *The Magic Atlas* (George Pal, Pal Studio, 1935) a magician leaps through an atlas and engages with the musicians from different nationalities, some of

whom are caricatures of contemporary famous artists, like Austrian tenor Richard Tauber or Dutch director Willem Mengelberg.

The musical scenes in both *The Philips Broadcast 1938* (George Pal, Pal Studio, 1937) and *Philips Cavalcade* (George Pal, Pal Studio, 1939) contain elaborate dance and musical performances, but these are only very loosely connected by the underlying narrative. The puppets are singers, musicians and dancers and reference contemporary (American) film conventions. For example, Fig. 2.1 shows a scene from *The Philips Broadcast 1938*, where the camera films the synchronic pattern of the choreography of the dancers from above, alluding to Busby Berkeley's famous use of the crane shot in his musicals. In *Philips Cavalcade* the leading character, Philippa Ray, is introduced with her name and portrait image in the opening credits (Fig. 2.2). These references to formal conventions from contemporary musicals, the humorous caricatures of famous artists and the popular musicians who were hired to perform the music for the soundtrack

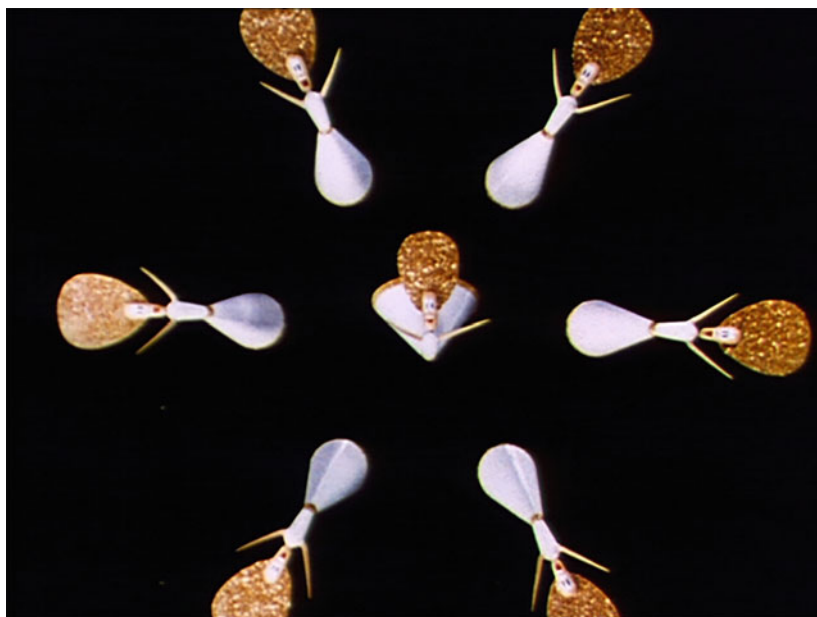


Fig. 2.1 Choreography of dancers in *The Philips Broadcast 1938* (George Pal, 1937)

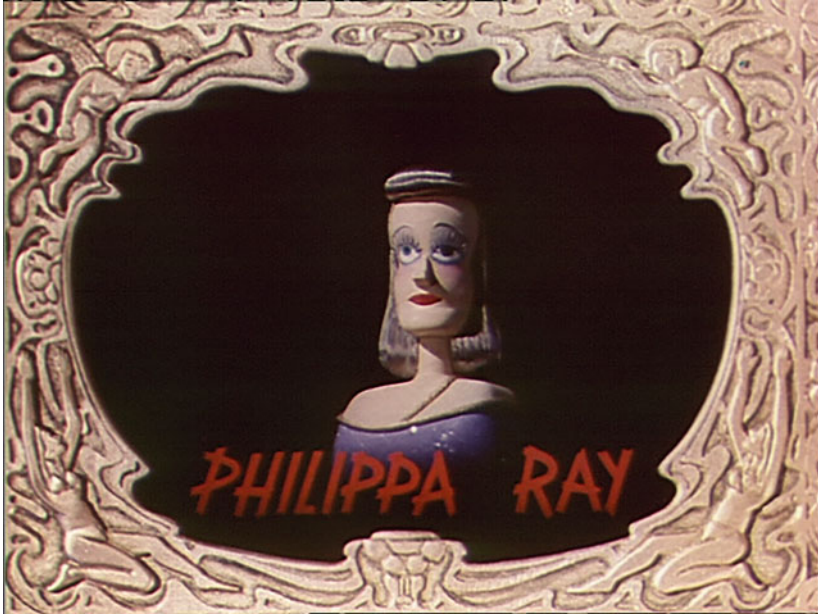


Fig. 2.2 The opening credits of *Philippa Ray* (George Pal, 1939) introducing the leading star of the film

of the film all contributed to the entertainment value of the advertising films. Entertainment and advertising were mutually dependent in these sponsored films, creating an appeal through stories, sensual stimulation and intertextual allusions. Furthermore, the entertainment value of radio advertising was a direct result and beneficiary of the commodity product advertised, which mediated the popular music as accessed by the radio.

ADVERTISING FILMS IN TRANSNATIONAL CONTEXTS

Throughout the 1930s American entertainment shorts dominated cinema programming and the market for animated shorts in Europe. The puppet film *Ali Baba and the Forty Thieves* (George Pal, Pal Studio, 1935) was the first of what was intended to be a series of six entertainment shorts. When Pal explained why he failed to make this series a success he referred to the lack of distribution options for European animation studios in comparison

to the American studios. Disney films were distributed at such a low cost that he could not compete. Furthermore, for advertising films he was paid immediately, rather than waiting for theatrical returns.¹² While it seemed impossible for Pal to make a profit on the distribution and production of animated entertainment shorts because of the cheaper American competition, the relationship with his clients provided his advertising films with an international stage.

Donald Crafton has described how the film industry in Europe was devastated after the First World War and how the stiff competition with American films affected the European market for animated films. He suggested that commercials 'promoting local goods, merchants, and services' remained the mainstay for animation producers in Europe.¹³ Advertising films were often commissioned by merchants and distributed on local markets. Some filmmakers would therefore re-sell the same film to promote another product in a different country. An advertising film like *Kreise / Circles* (Oskar Fischinger, 1933) was circulated internationally and reused in different national contexts.¹⁴ Pal however, worked for the Philips company who operated on a transnational market. At that time Philips was involved in the production and development of innovative products like light- and radio-bulbs, electric razors, televisions and was considered to be one of the largest manufacturers of radios worldwide. By 1932 Philips had sold 1 million radios and in 1939 Philips had 45,000 employees worldwide, of which 19,000 were in the Netherlands.¹⁵

Pal's advertising films for Philips were also theatrical, as they were part of international advertising campaigns which included screenings in cinemas throughout Europe, Australia and South America. There are no exact figures about the number of film prints made of each film, in what countries they were shown or how many screenings were organized. However, there are some indications that these films were distributed on an extensive international scale, even taking into account that the information in the sources mentioned was probably positively biased by personal views and publicity purposes. First, Pal himself claimed in 1936 that 160 copies of his film *The Magic Atlas* were circulated in almost all parts of the world, 'with the exception of United States and Canada, where the Philips company does not do any business'.¹⁶ In the 1980s a former employee of the Pal Studio recalled that 16 or 18 different language versions were made of one commercial.¹⁷ Also, the advertising department of Philips was keen to spread the information about the multiple versions. A publicity photo was made of the title department at the Pal Studio, in which piles of title card

texts in various languages are displayed.¹⁸ Surviving film prints in different language versions provide further information on the range of the Philips distribution network. For instance for the film *Aladdin and the Magic Lamp* (George Pal, Pal Studio, 1939) a 35 mm nitrate print survived containing overlay titles in seven different languages: English, Spanish, Italian, German, French, Dutch and Portuguese.¹⁹ The transnational circulation of the Philips advertising films reveal a mutually beneficial relationship between filmmaker and commissioning manufacturer.

A few surviving archival documents reveal intermedial marketing practices in three cases of Philips radio advertising films and related publicity materials. In 1938 Pal's commercial *The Philips Broadcast 1938* was part of an integrated marketing strategy in which Australian Philips retailers were given a special display to place in theatres to promote the Philips' Radio-player and their business alongside exhibition of the advertisement film.²⁰ Tie-up activities for the advertising film *The Sleeping Beauty* included a special comic strip designed by Pal. These illustrated comic strips could be published in local Australian newspapers and were also printed in the form of picture books which could be distributed to audiences and used as colouring contests in which a Philips radio player could be won.²¹ For the campaign in which *Philips Cavalcade* was used, Pal created a life-size puppet of the leading character in this film called Philippa Ray, designed as a caricature of a glamorous live action female 'star'. A series of publicity photographs were made with this puppet. In some Pal himself poses with this puppet: for instance on the stairs of a KLM airplane or with a policeman in front of London's Parliament. These photos were apparently used as a publicity stunt and published in international newspapers and magazines.²²

Philips Cavalcade was one of the last Philips films made at the Pal Studio in Eindhoven, and it seems clear that the publicity campaign was affected by the impact of the outbreak of the Second War World in Europe. Pal left the Netherlands in November 1939, just a few months before the German army invaded the country. In Philips' publicity materials *Philips Cavalcade* was described as: 'A cavalcade of colours, music and dolls', literally emphasizing the special technical features of Pal's films: being the sound, the colour and the puppet film technique.²³

EXPERIMENTING WITH MATERIALS AND INNOVATIVE TECHNOLOGY

Pal started his career in animation in 1929 with drawn animation and in 1932 made his first stop-motion animation. From then on he would use both drawn and puppet animation techniques, and occasionally combine it with live action. The creative practice at the studio was characterized by experimentation with new technologies, the use of a variety of materials and the development of innovative production methods and animation techniques. Pal, for example, refined a specific 'replacement' animation technique for puppet films, also known as Puppetoons, for which he received a special award at the Academy Award Ceremony in 1943.²⁴ Contemporary stop-motion animation filmmakers still use the replacement method in puppet films, especially for facial expressions, and increasingly with computerized 3D printing systems, for example in feature films such as *Kubo and the Two Strings* (Laika, USA, 2016) or *The Pirates! In an Adventure with Scientists!* (Aardman, UK, 2012). Aardman's director Peter Lord always associated the 'substitution technique' with the work of George Pal who, according to Lord, 'raised it to a fine art'.²⁵

In 1936 Pal underlined how he had been experimenting and improving the puppet technique, and stressed the possibilities he saw for it: '...being an entirely novel and comic presentation of the trick film'.²⁶ At the studio many different materials were used to make the sets and props for the puppet films, such as glass, metal wire, tin plate, cardboard and textiles. But wood was used to fabricate the basic elements of the puppets' bodies such as heads, trunks and legs. Pal was educated as an architect and trained as a carpenter, and was therefore an experienced woodworker.²⁷ In contrast to puppet film technique in which a flexible single puppet was used, the process of Pal's method was based on replacing inflexible puppets, or parts of a puppet, for every subsequent camera exposure. This meant that a large number of puppets had to be produced and modelled in sequential phases of a movement, a method that very much resembled the drawn animation process. With this method he could animate his puppets, made of inflexible materials such as wood, and make them move very smoothly while body parts changed in size and shape. His ambitions with this puppet animation technique led Pal to apply for patents in Germany and France in 1932 and in the USA in 1940.²⁸

At the Pal Studio in Eindhoven ca. four to five animated shorts were produced every year. As a result of the serial nature of the production process and materials used, a form of assembly line production method was developed at the studio. These industrialized factory practices of modernity were common practice in cel animation at the time, but it was exceptional that Pal also applied this method to puppet animation. The labour of the 20–25 employees at the studio, was divided into different groups, with specialists focussing on concept design, drawing of key poses, inbetweening, woodworking, assembling of puppets, painting, set building, animation and camera operation.²⁹ From his first stop-motion film *Mitternacht / Midnight* (George Pal, Trickfilmstudio Pal & Wittke, 1933) onwards, the design of the characters became more detailed and elaborate and the animated movements more sophisticated and complicated. While in the early films singing characters are filmed full-size, in one of his last films, *Philips Cavalcade*, he uses close-ups of facial expressions to add a dramatic touch to the lip-sync singing performance.

The work on advertising films gave Pal financial leeway to experiment with state-of-the-art technology and equipment in terms of sound and colour systems, the two new technological developments in film production at the time. High-quality sound recording systems, such as that provided by RCA, was essential to communicate the quality of a sound product like the Philips radio. Furthermore, the music for the soundtracks was performed by popular dance bands of those days, like the Dutch band The Ramblers, or British bandleaders Jack Hylton, Debroy Somer or Bert Ambrose. Ambrose and his Orchestra are literally present as puppets in *The Philips Broadcast 1938* (see Fig. 2.3).

Furthermore Pal used early film cinematographic colour processes like the three-strip Gasparcolor system, and later the widely used three-strip Technicolor system. In Europe especially, animation filmmakers experimented with the Gasparcolor process, according to William Moritz because ‘many have judged Gasparcolor the best color film, providing the widest range of subtle and intense color sensations’.³⁰ In the Netherlands, and probably other European countries, these innovative but expensive sound and colour technologies were not widely used in film production. The use of colour film stock alone made the films a special attraction in cinema programming, where most films were black and white, and further blurred boundaries between sponsored and non-sponsored films. Dutch film critic L. J. Jordaan recalls in 1939 that Pal’s film *The Ship of the Ether* marked a radical change in the way commercials were received by the public, because

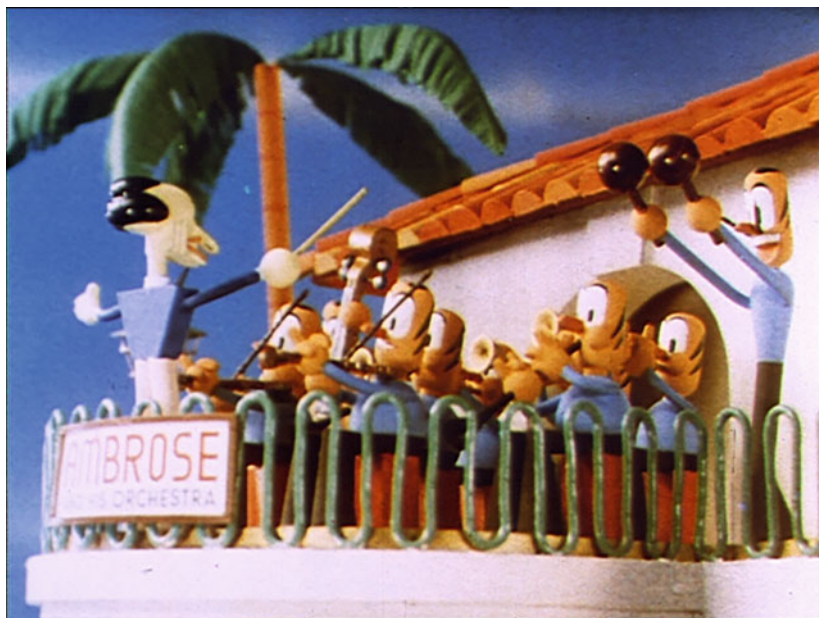


Fig. 2.3 The orchestra of British bandleader Bert Ambrose in *The Philips Broadcast 1938* (George Pal, 1937)

‘this world of coloured puppets, was completely detached from the realistic black and white photography of the other subjects on the programme’.³¹ The use of innovative technologies in Pal’s advertising films communicated perfectly the Philips brand quality of technological innovation. The public appreciation for the high production value was recognized by the manufacturers as an appealing way to get the advertising message across.

PHILIPS COMPANY ADVERTISING

During the 1930s Philips used film, the new advertising medium, to propagate the technological modernity of the Philips products and innovative manufacturing methods. On a regular basis advertising and industrial films were commissioned—not only animated—by different innovative filmmakers such as Hans Richter, Joris Ivens and Julius Pinschewer.

The advertising department of Philips, called the ‘Propaganda Centrale’, developed international campaigns based on the commercial programmes of the sales departments, in which different advertising activities were combined.³² A network of local Philips retailers was brought into action for the international campaigns. Special publicity materials were developed and Philips furthermore assisted retailers with an editorial copy for insertion in the local press and with instructions on how to make good use of local screenings of the commercials. Sies Numann recalled in 1967: ‘We are a big company and in many respects we are considered pioneers. So we should pioneer a little in advertising also, do new things, keep at the top, experiment a little. If you have a large budget you can afford to do new things’.³³

The filmmakers and artists associated with Philips advertising and the vicinity of the Philips factories contributed to a network of creative energies bundled in company town Eindhoven, which has been described by Thomas Elsaesser as a *Medien Verbund*.³⁴ On occasion the shared industrial context of the manufacturer and advertising filmmaker, the technical expertise and facilities, led to close collaboration. For instance when Pal wanted to design a glass model of a ship for his film *The Ship of the Ether* he turned to the glass blowing experts at the glass factory where light bulbs were fabricated (see Fig. 2.4).³⁵ The transparency of the glass, the chosen material to model the ship, reflects the narrative concept of the invisible sound waves which bring music from all around the world to every home.

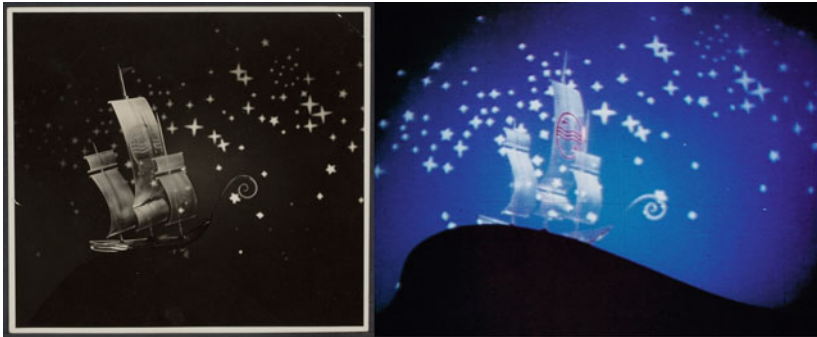


Fig. 2.4 Production still of the glass model of a ship with the Philips logo on the sails and a frame grab of the ship as seen in the completed film *The Ship of the Ether* (George Pal, 1934)

Pal's work for Philips moved beyond film production, as images from Pal's commercials were used in the designs of Philips radio print advertisements, or when the special technical and artistic skills of the Pal Studio were called upon for applications such as scale-models built for Philips' showrooms, where different sorts of lights are demonstrated.³⁶

To promote a new film by Pal, Philips organized special screenings in the Netherlands and visits to the Pal Studio for the press. Publicity photos were made, such as film stills and portraits of Pal, but also photos taken during production at the studio: employees working on the three-dimensional sets, at the drawing tables or in the ateliers where the puppets were made.³⁷ The Philips advertising department promoted Philips products, and additionally, in some publicity materials Pal himself and the state of the art technological features of his films such as the sound, colour and the special puppet film technique. While these qualities were emphasized, Pal's reputation was reinforced as an independent and innovative filmmaker. Pal can be considered an experimental animator as he was developing new techniques and used new technologies, which were part and parcel of the industrial process needed to make the films and the modern commodities these films advertised.

ADVERTISING MADE HIS NAME AND FAME

Pal's advertising career demonstrates the crucial interdependent relation between filmmaker and the commissioning company. Aspects of this mutual relation can be found in the development of the content and form of the films, in the way these films were circulated in marketing campaigns and in the use of technology and materials in the production process. In both his puppet and drawn advertising films Pal developed a distinct aesthetic, characterized by a stylized visual design and technical craftsmanship. Corporations embraced the modern way in which Pal embodied brands and products through animation, and in how these innovative ads engaged with consumers in an affective way.

In 1936 Pal claimed that he had 'the largest and best equipped trick film studio on the Continent'.³⁸ It seems clear that Pal was well informed about the work of his European animation colleagues, because between 1928 and 1939 he had worked in Budapest, Berlin, Paris, Prague and Eindhoven, was commissioned by companies from different European countries (Netherlands, United Kingdom, Germany, Czechoslovakia) and travelled to the

UK to visit advertising agencies, film laboratories and studios where post-production of his films was done.³⁹ But to further contextualize the significance of Pal's advertising films in Europe, more comparative and transnational studies are needed into animation from other European countries and by other filmmakers.⁴⁰

Years before Pal's move, he was already looking for opportunities and new orders for entertainment shorts in the United States.⁴¹ He was in contact with agents, who were active in the American film industry, and in 1938 travelled to the United States for press screenings and lectures. *The New York Times* described him as a filmmaker with 'a name and modest fame which should win him welcome', and his advertising films were called 'some of the most delightful and interesting animated films made outside this country'.⁴² The advertising films Pal produced in the 1930s, thus brought him international fame and ultimately paved the way to a career in Hollywood.

NOTES

1. *Motion Picture Herald*, 12 March 1938; Gail Morgan Hickman, *The Films of George Pal* (South Brunswick and New York: A.S. Barnes 1977).
2. The Dutch phrase is 'Film-kunst voor reclame'. File no. 9437, Handelsregister van de Kamer van Koophandel en Fabrieken te Eindhoven, Brabants Historisch Informatie Centrum (hereafter File no. 9437 KvK Eindhoven). Dutch and German texts are translated to English by the author.
3. Jules George Pal was born in Cegléd, Hungary 1 February 1908 and died in Beverly Hills, USA, 2 May 1980. He was born as Gyula György Marczincák. Archives of Pest County, birth records city of Cegléd, 1907–1909, entry nr. 129. Details kindly supplied by Márton Orosz; On 8 June 1939 it is noted that Jules Georges Marczincak received permission by the Hungarian Government to change his name to Jules George Pal. File no. 9437 KvK Eindhoven; Ole Schepp and Fred Kamphuis, *George Pal in Holland 1934–1939* (Den Haag: Kleinoffsetdrukkerij Kapsenberg, 1983), 15.
4. Further research should establish exactly which films Pal worked on and how he was creatively involved in each one of them. See also Günter Agde, *Flimmernde Versprechen. Geschichte des deutschen Werbefilms im Kino seit 1897* (Berlin: Das Neue Berlin Verlagsgesellschaft mbH, 1998), 88 and *Czech Animated Film I 1920–1945* (Praha: Národní Filmový Archiv, 2012), 43, 65, 89.
5. Between 1933 and 1940 fifty to sixty thousand residents of the Third Reich fled to neighbouring country the Netherlands, amongst whom were many filmmakers. Kathinka Dittrich, *Achter het Doek. Duitse emigranten in de*

- Nederlandse speelfilm in de jaren dertig* (Houten: het Wereldvenster, 1987), 12.
6. Letter George Pal to Paul Kohner, 15 July 1936 (hereafter Letter Pal to Kohner, 1936). Sammlung Paul Kohner 1988/14a, Deutsche Kinemathek, Berlin. Biography of Paul Kohner. Paul Kohner Agency Records, Margaret Herrick Library.
 7. For example L. J. Jordaan, "De Poesjenellenkelder der Film," *Haagsche Post*, 8 July 1939.
 8. Marie Seton, George Pal, *Sight and Sound*, vol. 5, nr. 17, Spring 1936; HLM, George Pal Puppets are a new hit. *Business Screen*, nr. 7, 1941.
 9. "Artistieke Film-Reklame," *De Kunst*, 23 February 1935; "Platische trucfilm in kleuren," *Het Volk*, 28 February 1935.
 10. Eelke de Jager, "*Never a Dull Moment*": *An Interview with S.W. Numann* (Eindhoven: N.V. Philips' Gloeilampenfabrieken, General Advertising Department 1967), 14.
 11. "Van het witte dock," *Revue der Reclame*, October 1938.
 12. Letter Pal to Kohner, 1936.
 13. Donald Crafton, *Before Mickey: The Animated Film 1898–1928* (Chicago: University of Chicago Press, 1993), 218 and 228.
 14. William Moritz, *Optical Poetry: The Life and Work of Oskar Fischinger* (Eastleigh: John Libbey, 2004), 220–221; Stefan Schlesinger, "Oskar Fischinger, 'Cirkels', een Gaspar-color film," *Officieel Orgaan van het Genootschap voor Reclame*, March 1937.
 15. Guus Bekooy, *Philips Honderd, een industriële onderneming 1891–1991* (Zaltbommel: Europese Uitgeverij 1991), 91, 96.
 16. Letter Pal to Kohner, 1936.
 17. Schepp and Kamphuis, *George Pal in Holland 1934–1939*, 42.
 18. "Staatscineast no.1," *Cinema & Theater*, 2 October 1937.
 19. *Aladdin en de Wonderlamp*, film print B10144-2. Collection Eye Filmmuseum, the Netherlands.
 20. "Developing the Showman's Outlook," *Radio Retailer of Australia*, 25 March 1938.
 21. Schepp and Kamphuis, *George Pal in Holland 1934–1939*, 48. "Sleeping Beauty Competition. Prize to Ulverstone," *The Advocate*, 5 December 1939.
 22. Photo collection Philips Company Archives; *Cine Mundial*, December 1939; *Algemeen Handelsblad*, 19 July 1939; *De Indische Courant*, 19 August 1939.
 23. Schepp and Kamphuis, *George Pal in Holland 1934–1939*, 59.
 24. Special Award 'To George Pal for the development of novel methods and techniques in the production of short subjects known as Puppets'. The Official Academy Awards® Database, <http://awardsdatabase.oscars.org>, retrieved 28 September 2017.

25. Peter Lord and Brian Sibley, *Cracking Animation: The Aardman Book of 3-D Animation* (London: Thames & Hudson, 2004), 91.
26. Letter Pal to Kohner, 1936.
27. Hickman, *The Films of George Pal*, 18.
28. République Française, Ministère du Commerce et de L'Industrie, Direction de la Propriété Industrielle, Brevet d'Invention no. 765924, issue date: 18 June 1934; Deutsches Reich, Reichspatentamt, Patentschrift nr. 646066, issue date: 20 May 1937. European Patent Office; United States Patent Office no. 2327059, issue date: 17 August 1943. United States Patent and Trademark Office.
29. Letter Pal to Kohner 1936; "George Pal," *De Tijd*, 12 February 1938.
30. William Moritz, "Gasparcolor: Perfect Hues for Animation," *Animation Journal* 5, no. 1 (1996): 52.
31. L. J. Jordaan, "De Poesjennellenkelder der Film," *Haagsche Post*, 8 July 1939.
32. Frans Wilbrink, *Kunst in de Philips-reclame 1891-1941* (Eindhoven: (Z)OO producties, 2005), 63.
33. De Jager, "Never a Dull Moment," 36.
34. Thomas Elsaesser, "Archives and Archaeologies: The Place of Non-fiction Film in Contemporary Media," in *Films That Work: Industrial Film and the Productivity of Media*, eds. Vinzenz Hediger and Patrick Vonderau (Amsterdam: Amsterdam University Press, 2009), 22-23.
35. Schepp and Kamphuis, *George Pal in Holland 1934-1939*, 20.
36. Documents in collection Ole Schepp; "Bij Pal-Studio. Men vervaardigt hier ook maquettes," *Eindhovenensche en Meierijsche Courant*, 16 March 1938.
37. Photo collections at Philips Company Archives and Eye Filmmuseum.
38. Letter Pal to Kohner, 1936.
39. In 1934 Gasparcolor Ltd and in 1937 Technicolor laboratory opened in the UK. Sarah Street, *Colour Films in Britain: The Negotiation of Innovation 1900-55* (Basingstoke: Palgrave Macmillan, 2012), 57, 273.
40. Other examples are discussed in Gunnar Strøm, "Desider Gross and Gasparcolor in a Norwegian Perspective," *Animation Journal* 8, nr. 2 (2000); Moritz, *Gasparcolor*.
41. "George Pal here with 3D dimension films," *Variety*, 18 March 1938; "Pals poppenfilms," *Het Vaderland*, 12 February 1938.
42. Bosley Crowther, "Pal of the Puppet Pictures," *New York Times*, 13 March 1938.

BIBLIOGRAPHY

Agde, Günter. 1998. *Flimmernde Versprechen. Geschichte des deutschen Werbefilms im Kino seit 1897*. Berlin: Das Neue Berlin Verlagsgesellschaft mbH.

- Bekooy, Guus. 1991. *Philips Honderd. Een industriële onderneming 1891–1991*. Zaltbommel: Europese Uitgeverij.
- Crafton, Donald. 1993. *Before Mickey: The Animated Film 1898–1928*. Chicago: University of Chicago Press.
- Dittrich, Kathinka. 1987. *Achter het Doek. Duitse emigranten in de Nederlandse speelfilm in de jaren dertig*. Houten: Het Wereldvenster.
- Hediger, Vinzenz, and Patrick Vonderau. 2009. *Films That Work: Industrial Film and the Productivity of Media*. Amsterdam: Amsterdam University Press.
- Hickman, Gail Morgan. 1977. *The Films of George Pal*. South Brunswick and New York: A.S. Barnes.
- Jager, Eelke De. 1967. "Never a Dull Moment": An Interview with S.W. Numann. Eindhoven: N.V. Philips' Gloeilampenfabrieken, General Advertising Department.
- Lord, Peter, and Brian Sibley. 2004 (revised and updated edition). *Cracking Animation: The Aardman Book of 3-D Animation*. London: Thames & Hudson.
- Moritz, William. 1996. Gasparcolor: Perfect Hues for Animation. *Animation Journal* 2: 52–57.
- Moritz, William. 2004. *Optical Poetry: The Life and Work of Oskar Fischinger*. Eastleigh: John Libbey.
- Schepp, Ole, and Fred Kamphuis. 1983. *George Pal in Holland 1934–1939*. Den Haag: Kleinoffsetdrukkerij Kapsenberg.
- Street, Sarah. 2012. *Colour Films in Britain: The Negotiation of Innovation 1900–55*. Basingstoke: Palgrave Macmillan.
- Strøm, Gunnar. 2000. Desider Gross and Gasparcolor in a Norwegian Perspective, Part 2. *Animation Journal* 2: 44–55.
- Wilbrink, Frans. 2005. *Kunst in de Philips-reclame 1891–1941*. Eindhoven: (Z)OO producties.