

***Coming Soon to an Archive Near You:***  
**Movie Trailers and Their Need for Access & Preservation**

**Samantha Melanie-Anne Losben**

**Tisch School of the Arts**

**Department of Cinema Studies**

**May 7, 2011**

**A Thesis Submitted in Partial Fulfillment of the  
Requirements for the Degree of Master of Arts in  
Moving Image Archiving and Preservation**

**Professor Dan Streible, Faculty Advisor**

**New York University, 2011**

## Abstract

Movie trailers have been a part of the cinematic experience for almost as long as there have been movies. Over the years, the merits of trailers have been disputed among moviegoers. Some see trailers as entertaining and informative, while others see them merely as spoilers or a waste of time. Regardless of reputation, trailers are a significant part of the film industry. Trailers have the power to captivate, excite and entice viewers in a short time period. A trailer is usually a person's first concept of a film and often may determine whether or not they see it. However, despite their role in promoting the industry and their own inherent creativity, trailers are often treated as nothing more than disposable advertising material. Many trailers find their way into archives simply by accident, which begs the question how are trailers regarded in the film archiving field? How are trailers currently incorporated into archives and how should they ideally be integrated? How are trailers currently accessed and should they be preserved? This thesis will explore the history and significance of theatrical trailers for feature films and how they are currently being accessed and incorporated into film archives. In order to answer these questions and more regarding trailer access and preservation, this thesis will explore trailer history, examine a case study of trailers from the 1940s and 1960s, and look at several current trailer collections in various film archives. By examining the development of trailers, this thesis will illustrate how they represent American culture and are a significant part of our society. Trailers are in need of preservation and deserve their place in film history.

## Table of Contents

	Page
Introduction	6
Defining “Trailer”	9
Historiography: Other Works on Trailers	18
The Making of Trailers: A Brief History	25
Case Study: Trailers of the 1940s Versus 1960s	37
Access & Preservation	50
Trailers in the Digital Age	74
Conclusion	83
Appendix A: Recommendations for Archives	85
Appendix B: Trailer Log	86
Bibliography	106

### **Dedication**

This thesis is dedicated to the memory of my Grandmom Ellie, who shared her love of classic movies with me. I will always be thankful for the time we spent watching movies on Turner Classic Movies. I would like to also dedicate this thesis to my parents, who instilled within me a love for movies and continually introduce new movies to me. Thank you both for your love and support! And thanks Dad for always taking me to the movies as a little girl!



## **Acknowledgements**

I would like to acknowledge and give a special thanks to all of the archivists who answered my all of emails and calls, and helped me greatly in conducting my research. I must thank Professor Dan Streible and MIAP Director Howard Besser for providing guidance through this process, as well as Walter Forsberg for helping me with the initial research for my topic.

Thanks to my MIAP classmates, Samantha Oddi, Ashley Swinnerton, Brittan Dunham, Erik Piil, JungYun Oh, Candace Ming, and Jude Kiernan, who have contributed to the creative process and helped me stay focused! Also thank you to everyone who has contributed, listened, read, or edited my thesis, especially Kim Schmittberger, Erik Kane, and Kerry Cassidy. Your support and contributions are greatly appreciated.

Most importantly I want to thank my family—my mother Andrea Losben, my father Stephen Losben M.D., my sister Rabbi Emily Losben, my brother Joshua Losben, as well as my grandpa Daniel Finkelstein, Ruben Ostrov and Lisa Kingston—for believing, supporting and helping me with my thesis. I want to thank my parents for constantly editing countless amounts of drafts, especially my mother for staying up late to work with me. Without her help, this thesis would not be possible.

*Coming Soon to an Archive Near You:*  
Movie Trailers and Their Need for Access & Preservation

## **Coming Attractions: An Introduction**

Picture yourself sitting in a darkened movie theater patiently waiting for the main feature to begin when the first thing you see are coming attractions for upcoming films. For most of us, this has been a common experience since we were children. Movie trailers are an integral part of the cinematic experience and have been for almost as long as there have been films. For some, trailers are the best part about the movies, while others remain ambivalent towards or even despise trailers. The merits of trailers are continually being disputed among critics and consumers because, though they can be entertaining and informative, many regard trailers merely as spoilers that give away the entire movie. Trailers have the power to captivate, excite and entice viewers. A trailer is usually a viewer's first conception of a film and often may determine whether or not they see it. If they succeed at fulfilling their purpose, trailers will pique a viewer's interest enough to have them wanting to see the film. Trailers are effective marketing tools for the film industry, but they have also become a significant part of American culture and film history. Though despite their role in promoting the industry and their own inherent creativity, trailers are often treated as nothing more than disposable advertising material. Many trailers survive or find their way into archives simply by chance, which raises the question, how are trailers regarded by the film archiving field? Many archives have trailers within their collections, yet trailers are often overlooked due to their promotional nature.

Trailers are creative works in their own right that are often expertly edited together and stand on their own as captivating short movies. Trailers reflect the ways in which the film

industry markets movies to consumers and how the industry has perceived the interests of society. They can be entertaining and informative works of art, but are rarely thought of as such. What happens after distributors send them to the theaters and they have run their course? How are trailers accessed after their theatrical release? In today's digital world, many trailers are available online, yet what about older trailers? How are trailers accessed and are they being preserved? How are trailers currently incorporated into archives and how should they ideally be integrated and handled? These are the questions that I will address in order to argue for the importance of trailers and the need to preserve these cinematic treasures.

For the purpose of this thesis, the word *trailer* refers to the original theatrical version of a short, promotional film advertising a feature-length film, typically with selected scenes featured in the movie. This thesis is comprised of several sections that will present an overall history of trailers, their significance, and most importantly their current state of access and preservation. The entire history of the trailer is discussed and referenced throughout the paper, although I emphasize trailers from Hollywood of the 1940s and 1960s, as they are representative of two significant but distinctive eras in the history of the U.S. movie industry. The first section is a review of previous works on trailers and their various arguments and sources of documentation about trailers. The next section, which focuses on the definition of the trailer, is an integral part of the thesis, as there are many products similar to trailers—such as teasers, TV spots, etc.—that are often mislabeled or mistakenly grouped together. These terms and other terminology will be properly defined. The following section chronicles the history of trailers and how they have changed over time in terms of aesthetics, functions, and production methods. Next will be a case study of trailers that compares a selection from the 1940s and the 1960s. This sampling of provides a comparative view that demonstrates the development of trailers and their role in

American culture. While the previous sections establish background and context, the final sections provide evidence for my central concern: the need for access to and preservation of theatrical trailers as archival artifacts. The section on access and preservation compares collections at several archival institutions, and the archival concerns surrounding them. Lastly, this project considers trailers within the context of the digital age asking questions about the future of trailers and their archival survival. All of these sections contribute to the overall purpose of this thesis providing an examination of trailers, their relationship to the cinematic experience, their research value and why they need to be preserved.

Trailers are significant artifacts of the film industry (its' production, distribution, and exhibition sectors) that document not only the development of film advertising and promotion, but also reveal aspects of the historical cinematic experience. The Internet has allowed consumers to actively experience theatrical trailers repeatedly beyond the confines of the movie theater. In today's consumer culture, many people anticipate trailers as much, or more so than the films themselves as they constantly strive for the first glimpse of upcoming movies. By examining the development of trailers, this thesis will illustrate how this significant part of the commercial film experience has changed over time and became ingrained into society. The purpose of this project is to convey the importance of trailers, what we can learn from them, and ultimately why and how they need to be saved. Trailers are in need of preservation and deserve their place in film history.

## Defining “Trailer”

The term trailer can be confusing as it can refer to several things. Movie trailers have been interpreted and defined in many ways since their creation. The narrator in the trailer for the 1947 film *The Bishop's Wife* comments “Oh you know what a trailer is, one of those little films you see at your theatre which shows you scenes from a picture that’s coming soon.” The phrase “little film,” refers to the length of the film, though the most interesting aspect of this quote is that the narrator implies that everyone seeing the trailer in 1947 knows the meaning of the term trailer. Historian Lisa Kernan defines a movie trailer as a “brief film text that usually displays images from a specific feature film while asserting its excellence, and that is created for the purpose of projecting in theaters to promote a film’s theatrical release<sup>1</sup>.” Both of these definitions associate the trailer with the cinema theater experience. They imply that for a movie trailer to be considered a trailer, it has to be seen in the theater. Whereas the documentary *Coming Attractions: The History of the Trailer* explains trailers as “a marketing tool that positions a motion picture within the market place.” This definition examines trailers from the advertising and creator perspectives. Another example of this type of simple marketing definition is “a short film prepared as an advertisement for a forthcoming movie,” as noted by historian Janet Staiger<sup>2</sup>. These definitions highlight the different aspects of a trailer’s purpose.

While there are several ways to define a trailer, this project identifies a trailer as a short, promotional film advertising an upcoming feature film. In a sense, a trailer is a mini-movie. Using audio-visual techniques, the trailer is the most captivating form of movie advertising. The word trailer is derived from its initial placement within the cinematic experience—when it

---

<sup>1</sup> Lisa Kernan, *Coming Attractions: Reading American Movie Trailers*. (Austin: University of Texas Press, 2004), 1

<sup>2</sup> Janet Staiger, “Announcing Wares, Winning Patrons, Voicing Ideals: Thinking About the History and Theory of Film Advertising.” *Cinema Journal* 29, no. 3 (Spring 1990), 8

“trailed” or was shown after, the film. The term conveys the historical and industrial provenance of the advertising film. When they first were introduced, they came after or “trailed” the feature.

Author Keith Johnston states,

The exhibition status of the trailer until the late 1970s contained within them a fundamental opposition: namely, to “trail” and to be “(forth) coming.” Trailing involves looking behind, following on, while to be forthcoming is to be ahead, not yet arrived. In the U.S. this linguistic and temporal duality was further confused when the same short advertising film could be described as both “trailer” and “preview,” functioning in both past and future tenses at the same time. Although there is historical explanation of the terminology—trailers originally “trailed” the main feature in theatre double bills (alongside newsreels, cartoons, short films)—it does not clear up the complex temporality of trailers<sup>3</sup>.”

While today’s trailers are shown prior to the screening, the purpose of the trailer remains the same—to entice viewers to see the film being promoted. Trailers often have varied styles and elements depending on the creator, film, and the intended audience. However, there are certain basic features that comprise the trailer. The length can vary greatly, but the average running time is approximately two minutes long, particularly due to current restrictions. Though the running time of today’s trailers are required by the National Association of Theatre Owners and the Motion Picture Association of America to be no longer than two and a half minutes, in the past they have been anywhere from just over a minute to five minutes long. They typically include scenes from the feature film being promoted, voice-over narration (usually a male voice), cast billing, and text graphics. The text accompanying the images fall into three main categories: narration/content, descriptive/hyperbole, and reviews/testimonies. Narration or content category typically includes plot points related to the film’s genre [Figure 1]. The adjective or hyperbole demonstrates spectacle, for instance “Never before seen!” or “Best film of the decade!”[Figure 2]. Lastly, reviews and testimonies serve to give the public excerpts of trusted opinions. These

---

<sup>3</sup> Keith M. Johnston, *Coming Soon: Film Trailers and the Selling of Hollywood Technology*. (Jefferson, North Carolina: McFarland & Company, Inc. Publishers, 2009), 22-23

are generally statements about the movie from critics, public figures, newspapers, etc. [Figure 3].

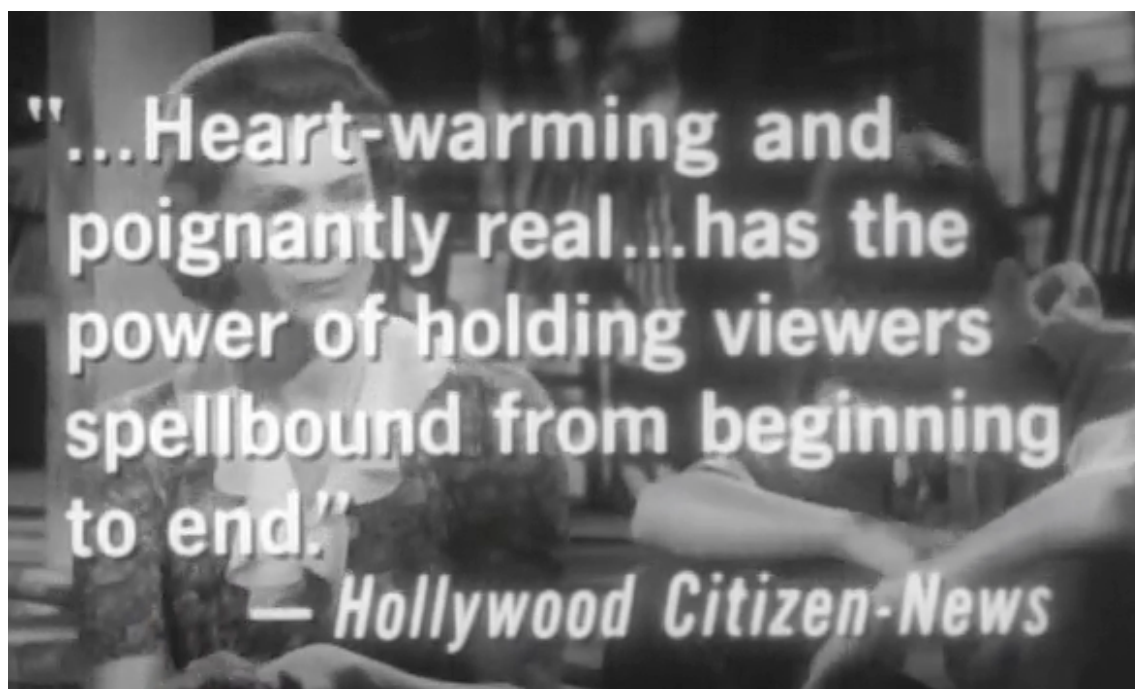
In addition to these text graphics, there is the standard print information and title card, which includes the movie's title, cast, director, studio, technological attributes such as Technicolor, Panavision, 3-D, et al. [Figure 4], and more recently, the movie's website address.



**Figure 1:** *The Private Live of Elizabeth and Essex* (1939)



**Figure 2:** *The Philadelphia Story* (1941)



**Figure 3:** *To Kill A Mockingbird* (1962)



**Figure 4:** *My Fair Lady* (1964)



Throughout the decades since their creation, the trailer has been referred to by various names. The book *Movie Speak* examines the jargon associated with the film industry and defines a trailer as “a preview of coming attractions<sup>4</sup>,” which can be confusing despite its simplicity. The two most common terms associated with movie trailer are “preview” and “coming attraction.” Both allude to the inherent goal of the trailer to provide information for an upcoming release. Essentially, preview, trailer, and coming attraction, refer to the same thing. Trailer has become more of an industry term, while spectators primarily use the terms “preview” and “coming attraction.” All of these terms relate to the same item, yet each one depicts a different aspect of promotional film. The term trailer represents a conflict between its meaning and its purpose, whereas the word preview connotes a “before” viewing, which can mean either the excerpt view of the movie before seeing the whole movie, or to its location prior to a screening of a film. Finally, “coming attraction” refers to the promotion of an attraction, or in this case a movie, that has not yet arrived or been released. Perhaps Orson Welles explained it best in his trailer for *Citizen Kane* (1941), “What follows is supposed to advertise our first motion picture. *Citizen Kane* is the title, and we hope it can be called a coming attraction. It’s certainly coming, coming to this theater. And I think our Mercury actors make it an attraction.” The coming attraction conveys that the movie has not yet arrived, but when it does, it will be something you’ll want to see! The taxonomy of these words is important in understanding the history and purpose of movie advertising. While the word trailer may seem outdated, its terminology is both historical and deep rooted within industrial terminology, and continues to refer to promotional movies.

---

<sup>4</sup> Tony Bill, *Movie Speak: How to Talk Like You Belong on a Movie Set*. (New York: Workman Publishing, 2008), 180-181

Several other terms are commonly used in conjunction with trailers, sometimes interchangeably. These include teasers, featurettes and TV spots. These terms refer to promotional moving image material; however, they all are slightly different elements. The teaser is the closest in form to the trailer and is generally released prior to the trailer. True to its name, the teaser is meant to tease audiences about an upcoming movie. This is done usually through the use of quick, succinct cuts of scenes in approximately thirty seconds to one minute. The teaser is meant to let the viewer know about an upcoming movie without revealing much detail other than the title of the film. A 90-second teaser has time to evoke only the movie's overall mood as opposed to trailers, which can expand on plot and introduce characters in more time with embellished musical effects and graphics<sup>5</sup>. Today, teasers are typically made before a film's shooting is complete, and therefore, released prior to a trailer and may even be distributed as early as a year ahead of the film's release date. Featurettes are longer than trailers and have a general running time of from five to eight minutes, though rarely longer than ten minutes. There are two categories of featurettes: "making-of" and "behind-the-scenes." The "making-of" featurette focuses on the journey to have the film made from inception to filming, whereas the "behind-the-scenes" documents on-set action and if applicable, special effects. Both types of features show longer clips of scenes from the movie and occasionally feature interviews with the director, cast, producers, and/or screenwriter. While these are stylistically more like a short documentary than a trailer, they are intended to elicit interest and serve as promotion for the film. Lastly, the TV spot is a trailer made exclusively for television. They stylistically resemble theatrical trailers, yet their length, thirty to sixty seconds, is equivalent to the teaser. Often they are just shortened versions of the trailer as opposed to different material all together. The TV

---

<sup>5</sup> Andrew Marton, "Today's Trailers: Big and Costly, but Still A Tease." *The New York Times*, 3 May 1992. p.22 (H)

spot is significant as it places the movie trailer beyond the confines of the cinema and shows the film industry extending its marketing to other media.

In addition to teasers, featurettes, and TV spots, there are also several versions of trailers. Often there are two or more different trailers released for a film, one prior to the film's release, and another later during the film's run. Aside from these domestic trailers, there are also trailers made for international audiences. There are also trailers for re-releases of films in the movie theaters, which was very common before television and in the early decades of TV when it was difficult to see a movie unless it was being shown at the movie theater. Some trailers for re-released films are similar to their original trailer and only mention it is a re-Released film or reprint at the end of the trailer [Figure 5]. However, other re-release trailers refer to the film's prior success or in the case of 1962 Re-release of *Roman Holiday* (1953), refers to Audrey Hepburn's enormous success the year before with *Breakfast at Tiffany's* (1961) and includes images from *Breakfast at Tiffany's* [Figure 6-7].



**Figure 5:** Re-Release of *Sea Hawk* (1940) in 1947



**Figure 6:** Image from *Breakfast at Tiffany's* (1961) in the 1962 re-release trailer for *Roman Holiday* (1953).



**Figure 7:** Text graphic alluding to *Breakfast at Tiffany's* to capitalize on Hepburn's previous success and draw in audiences for the 1962 re-release of *Roman Holiday* (1953)

Other genres that should be noted are snipes and instructional trailers. Snipes are other forms of moving image advertisements shown in the cinema. These include familiar theater concession trailers like “Let’s All Go To The Lobby,” featuring the musical jingle that advertises available snacks at the concession stand. Theater policy trailers are another form of snipes. These theater instructionals let patrons know about the theater’s safety and consideration policies. In the early days of cinema these included slides asking gentleman to refrain from smoking, spitting and the use of profane language as well as, ladies to remove large hats. Today’s theater policy trailers include “Silence is Golden” or “Please don’t spoil the movie by adding your own soundtrack.” While these are not movie trailers, they are significant to the cinema experience and are part of the same pre-show as trailers. Today, patrons are generally allowed to enter the theater up to thirty minutes before the movie in which they will be subjected to local or national advertisements and movie quizzes in the form of slides as well as short commercials or featurettes. Then once the program starts, there are generally five or six trailers (comprising up to ten to fifteen minutes) before the feature film begins. All of these trailers and promotional material are ingrained into the cinematic experience as a pre-show dedicated to entertaining and informing patrons waiting for the show to start.

## Historiography: Other Works on Trailers

Theatrical trailers are a fundamental part of the cinematic experience. However, film historians and scholars have often neglected trailers within the larger scope of film history. Trailers are important to the films they represent as they were created to entice viewers to see those films and can also provide valuable evidence of trends within American culture, technology, and advertising. Yet, trailers also are stand-alone creative endeavors that are worth examining for their unique role. In the past decade there have been several studies of trailers, the two most thorough works on trailers are Lisa Kernan's *Coming Attractions: A Reading of American Movie Trailers* (2004) and Keith Johnston's *Coming Soon: Film Trailers and the Selling of Hollywood Technology* (2009). Johnston's approach is from the marketing and technological point of view and places them within the context of film industry advertising, while Kernan examines the rhetoric and genre of trailers using a cinema studies approach. Both of these works illustrate the broad academic spectrum that can be applied to trailers. While these works are informative, the study of trailers can and should be expanded and deepened.

Kernan's book was created as an extension of her dissertation *Cinema of (Coming) Attractions: American Movie Trailer Rhetoric*. Her critical analysis of trailers examines the unique promotional narrative exhibited by trailers. "While trailers are a form of advertising, they are also a unique form of narrative film exhibition, wherein promotional discourse and narrative pleasure are conjoined<sup>6</sup>." She argues that trailers are a unique cinematic form that serves as both attraction and a form of persuasion. Kernan examines trailers as distinct films and pays particular attention to the rhetoric they display. By approaching trailers as mini-films, Kernan is creating a discourse on genre and language surrounding trailers and the relationship with the

---

<sup>6</sup> Kernan, *Coming Attractions*, 1.

feature films they represent: “While trailers constitute important cinematic epitexts like other promotional discourses, they are also film texts themselves<sup>7</sup>.”

To illustrate this, Kernan viewed over a thousand American theatrical trailers, specifically looking at examples from 1920 up to 1999, largely from the UCLA Film and Television Archive, but also trailers available on laser discs and DVDs. By conducting several case studies, Kernan attempts to answer the question who are the trailers talking to? The case studies were comprised of three periods, which she defines as the classical era (1927 to 1950), transitional era (1950 to 1975), and the contemporary period (1975 to the present). She describes the key textual features and conventions of the trailers’ persuasive techniques through the scope three rhetoric categories: genre, story, and stardom, throughout each period.

*Coming Attractions* explores trailers as film texts by focusing heavily on rhetoric and film genre as well as how they appeal to audiences. The book also explores the relationships between the film being promoted and other films in which a star has appeared by looking at the course of relational rhetoric of stardom. Kernan states that trailers provide unique and specific rhetorical structures that present visual and auditory evidence of the film production industry’s assessment of one- to three-minute cinematic experiences. Theatrical trailers are central components of any film’s publicity campaign, and Kernan illustrates that trailers make assumptions about their audiences.

*Coming Attractions: A Reading of American Movie Trailers* is a monumental work for the study of trailers. Kernan examined over a thousand movie trailers and developed an important survey of trailers within film genre and history. Readers gain a sense of the different aesthetics of trailers and how they convey advertising in cinematic terms. This study illustrates traces of advertising techniques through the types of genre and rhetoric shown throughout the

---

<sup>7</sup> Ibid. 39

course of trailers. However, examining trailers within the scope of a film analysis is only one way of exploring trailers. There is still a need for research and scholarly works to illustrate the history, cultural significance, and use of trailers.

In his 2009 book *Coming Soon: Film Trailers and the Selling of Hollywood Technology*, historian Keith Johnston notes “The film trailer remains an overlooked resource within both film history and film analysis<sup>8</sup>.” There are many ways for trailers to be incorporated within the context of film history, as it is still an undeveloped area of research. Trailers were created to market feature films, yet they took advertising further. Johnston takes this foundation and incorporates trailers into several avenues of film study. His argument takes the study of trailers beyond advertisement and text analysis, and considers their inherent relationship with technology. *Coming Soon* explores the role of technological change within trailer production and dissemination since the 1950s, with a particular focus on the changes to aesthetics, narrative and structure caused by the new technology. He argues that trailers are a product of technology, which has made it the most effective promotional and educational tool for cinema and its industry. The analysis of the several hundred trailers Johnston studied, which were predominately from the 1950s, helped reveal the historical, stylistic and technological precedents for the trailer structure and use of sound.

Johnston argues that the trailer uses technological change as a sales device, and was the first attempt to center and showcase a film technology as an individual star. Not only does the trailer market the new technology, but it also is ingrained in the technological history, for example color filmmaking in the 1950s. Trailers from the 1950s (and continuing into the 1960s) advertised Technicolor, CinemaScope, PanaVision and other technological advancements in the same large fonts as the title (and sometimes larger). Johnston states,

---

<sup>8</sup> Johnston, Keith M. *Coming Soon*, 1



The 1950s presents a more compelling technological disruption within the trailer industry, with widescreen, 3-D, stereophonic sound, television and special effects technologies dominating trailer structure and, in some cases, offering a permanent revolution in trailer style and content. Unified analysis of 1950s trailer texts reveals the decades as a pivotal moment for new technology and its effect on the film industry.<sup>9</sup>

By analyzing numerous trailers from the 1950s, the development of new technology and the continual development of the film industry are easily discernable. The construction of Johnston's argument is comprised of four chapters. The chapters consider: how technological change is positioned as a competitive process; the impact that disparate technologies had on the trailer text itself; the new facets these trailers reveal about accepted historical views of 3-D, and widescreen; and the film industry's antagonism toward the television screen. They also examine the increased mobility of the trailer beyond the cinema screen.

*Coming Soon* begins with examining the competing technologies such as Cinerama, CinemaScope, and 3-D, and how various trailers documented them. He compares promotion of the technologies to rival star images, and how the trailer text offered a free sample of the film's "central technological star." The next chapter examines the television trailer and how the media crossover between film and television is important to film and television history. Johnston argues that television trailers (often referred to today as "TV Spots") are an integral part of trailer history and study, which varies from earlier discourse such as Lisa Kernan's *Coming Attractions: Reading American Movie Trailers*, which claims movie trailers are "created for the purpose of *projecting in theatres* to promote a film's theatrical release<sup>10</sup>." By looking at these "rival screens" Johnston asserts that the trailer is a flexible format.

The last two chapters consider how the big screen spectacle has been translated onto the new dissemination of technologies of home video, the Internet, and mobile media players.

---

<sup>9</sup> Ibid. 22

<sup>10</sup> Kernan, *Coming Attractions*, 1

Johnston moves beyond trailers from only the 1950s and takes into account many different genre trailers from the late 1970s and the 1990s. His comparison of trailers from the disparate time periods, is fundamental to the study of trailers as it illustrates how the trailer has remained at the forefront of film promotion: even with the advent of television trailers, the cinema preview remained the prime audio-visual format for offering free samples of future film blockbusters<sup>11</sup>. The mobility of the trailer has been demonstrated through its move from the cinema to the television screen to the Internet and portable media players (i.e. ipods). Smaller, mobile screen technologies have changed the way that modern trailers are displayed, distributed and consumed by audiences. Johnston argues that trailers are intertwined with the advancement of technology, whether it is through the promotion of new technologies in the trailer itself or the different ways trailers are consumed. However, trailers have continually remained a staple of the cinema experience and as promotional material that viewers consume.

An interesting aspect of Johnston's approach is that though he exerts the need for trailers to be incorporated into film history and analysis, he does not approach the subject from a typical historical platform. Johnston focuses primarily on trailers from the 1950s, as various technological advancements were the industry's push to show superiority over television. He demonstrates how technological change has been a constant throughout much of trailer history and how that fact provides a useful asset in the field of film study. Johnston set out to revitalize interest in the film trailer and demonstrate the important, often dominant, role that the trailer has played within film promotion: helping to create a feature film's 'consumable' identity, and defining historically distinct changes in marketing, narrative and technology<sup>12</sup>. *Coming Soon*:

---

<sup>11</sup> Johnston, Keith M. *Coming Soon*, 91

<sup>12</sup> Ibid. 153

*Film Trailers and the Selling of Hollywood Technology* demonstrates the need and ability for film history to grow.

In addition to these two books, there have been a few other works that advance this subject<sup>13</sup>. In 2005, the Andrew J. Kuehn Jr. Foundation produced a documentary entitled *Coming Attractions: A History of the Movie Trailer* in memory of the renowned movie-advertising innovator Andrew J. Kuehn Jr. The two-part documentary is loosely based off research conducted by Lisa Kernan and Vinzenz Hediger<sup>14</sup>, and is narrated by Turner Classic Movies' Robert Osborne. *Coming Attractions* features commentary and interviews with historians such as Kernan and Hediger, trailer editors and collectors. While the documentary illustrates the development of the field, there is an emphasis on Andrew J. Kuehn due to the AJK Foundation's commission of the film. However, it is a unique documentary on the subject and presents a fundamental introduction to the history of trailers. Lastly, and most recently, Sarah Street wrote an article on trailers and the National Screen Service in Britain for the *Historic Journal of Film, Radio and Television*. Her article "'Another Medium Entirely': Esther Harris, National Screen Service and Film Trailers in Britain, 1940-1960," chronicles Harris, a prominent woman in British trailer production. This article is a rare examination of the National Screen Service's London office and illustrates the relationship between domestic and international advertising. Street chronicles Esther Harris, one of the prominent women in the trailer business, and how Harris was remarkable considering the male-dominated field of trailer production.

---

<sup>13</sup> Another study that is currently in the works is an examination of the theatrical trailers of Alfred Hitchcock by Alain Kerzoncuf and Nándor Bokor. This is an interesting approach for the subject, illustrating a director's creative control in his trailers. Hitchcock played a significant part in directing and appearing in many of his trailers; however, this will be the first thorough focus specifically on his trailers.

<sup>14</sup> Vinzenz Hediger is another film historian who should be noted in this section. Hediger, who is Professor of Media Studies at Ruhr University Bochum, has done extensive work on trailers and the National Screen Service; however, English translations of these articles have not been made available at the time of writing.

While it is a short article, it contributes to the history of trailers by providing information on movie trailers outside Hollywood, but still within Hollywood's grasp through the NSS.

The past decade has shown the consideration of trailers growing within the academic field; however, the historiography is far from complete. All of these works only depict a small portion of the ways trailers can be examined. There is still no definitive history of trailers written and there is even far less work regarding international film trailers. Kernan and Johnston have made great stride in promoting the necessity and usefulness of trailers in the academic field, and hopefully their work will prompt other scholars to study trailers as significant artifacts in film history. Movie trailers have contributed enormously to the history of the film industry and can potentially serve as significant evidence for scholarly research. Trailers need to be accessed, preserved, and studied as they are as vast, captivating, and important as their feature film counterparts, and possess unique creative, historic, and artistic value themselves.

## The Making of the Trailer: A Brief History

*“What do you make a trailer for? To give the public an idea of what kind of picture to expect!”*  
- *Miracle on 34<sup>th</sup> Street* Trailer

Movies rely on advertising to attract an audience. Trailers have the dual purpose of promoting, while also concealing, what is in a feature film<sup>15</sup>. They are created to inform the public about the film that is being advertised in an informative and engaging manner. The history and development of trailers is rich and complex as it corresponds with the advancement of technology, as well as the progression of cinema and advertising. Trailers have been around almost as long as movies themselves, yet so little is known about the history of trailers. While this thesis will address the main events and chronology in the development of the trailer, it is by no means a definitive history of trailers. The aim of this section is to gain a better understanding of how trailers have developed over time and their significance in film history.

Since the start of the nickelodeon, advertising has played a crucial role in cinema. Exhibitors and producers realized early on the importance of advertising and began using handbills, display posters outside theaters, and notices or reviews in the newspapers. They soon realized this would not be sufficient to continually attracting audiences. The major companies began focusing on film advertising, and began using its own medium to attract audiences. It is difficult to discern the very first trailer as there is much uncertainty surrounding it. However, it is clear that the advent of trailers can be traced back to advertising slides during magic lantern slide shows. The notorious film pioneer Sigmund Lubin, known for his piracy and business acumen, created advertising slides for his production company. These slides, which were similar

---

<sup>15</sup> Sarah Street, “‘Another Medium Entirely’: Esther Harris, National Screen Service and Film Trailers in Britain, 1940-1960.” *Historical Journal of Film, Radio and Television* 29, no. 4, December 2009, 433

to the magic lantern slides, were the precursors to trailers and informed exhibitors and audiences of the next features from Lubin studios. Lubin created slides with his company's logo (a replica of the Liberty Bell with Lubin written on it), advertising his production company and upcoming films.

Shortly after 1910 the trailer was born. However, there is a dispute as to which film had the first moving image trailer. An advertisement for the serial film "What Happened to Mary," has often been considered the first trailer. A film advertisement stating "The next incident in the series of *What Happened to Mary* will be shown a week from now<sup>16</sup>," trailed the film. However, Kernan cites the 1912 serial *The Adventures of Kathlyn* as having the first trailer. After Kathlyn is thrown into the lion's den at the end of the first film, there was a piece of film with text asking, "Does she escape the lion's pit? See next week's thrilling chapter<sup>17</sup>!" There has also been another claim that the 1913 showing of *The Pleasure Seekers* at the New York City's Loews Theater was the first trailer. All of these early pieces were text trailers, meaning they only contained text and nothing else. By 1915, the first scene trailer was developed and originally referred to as "Animated Heralds." These trailers primarily consisted of text, but included images or scenes from the feature film. "The first trailers literally 'trailed' a serial and once separate reels were produced they preceded the film for greater impact and to ensure that audiences did not leave the theatre<sup>18</sup>." There is no exact date for when this process occurred, but the new placement of trailers illustrated a gaining importance of trailers as effective advertising tools.

---

<sup>16</sup> *Coming Attractions: The History of the Movie Trailer*. Dir. Michael J Shapiro, 128 min., AJK Foundation, 2005, DVD.

<sup>17</sup> Kernan. *Coming Attractions*. 27

<sup>18</sup> Street, "'Another Medium Entirely': Esther Harris, National Screen Service and Film Trailers in Britain, 1940-1960," 434

The next big advancement in trailers was the addition of sound. The coming of sound gave rise to the trailers, and although previews had been used since 1912, the addition of sound was another reason for their move to the front of the program<sup>19</sup>. The 1927 film *The Jazz Singer* was a tremendous breakthrough for movies as it was the first “talkie,” though only certain scenes contained sound rather than the whole film. The promotional material, including the trailer surrounding the film focused on the new attraction of sound accompanying the images.

According to Keith Johnston *The Jazz Singer* had a dual sales message, selling both Vitaphone and Al Jolson: “you are not only going to have the opportunity of seeing Mr. Jolson but through this marvelous invention Vitaphone you are also going to be able to hear him talk as well as sing<sup>20</sup>.” The trailer was more of an announcement for the Vitaphone experiment than it was for the movie. It did not feature any sound directly from the movie, and featured the sound of the announcer with images from the movie. Trailers became more than just an announcement for a movie; they became entertaining, informative and unique advertising formats.

As technology continued to advance for sound feature films with the invention of the optical printer and color processes, trailers advanced as well and became a tool to market the new advancements in addition to the feature films. Trailer companies were among the first to extensively use optical printers, as they used wipes, fades, and dissolves with inter-titles printed over images to condense appeals and plot summary into a couple of minutes in order to create “a continued thought” throughout the trailer<sup>21</sup>. In addition to showcasing technological advancements, trailers also incorporated the new technologies and continued to be captivating to audiences. Prior to the *Jazz Singer*, trailers were generally comprised of an edited selection of

---

<sup>19</sup> Douglas Gomery, *Shared Pleasures: A History of Movie Presentation in the United States*. (Madison, Wisconsin: University of Wisconsin Press, 1992), 69

<sup>20</sup> Johnston, *Coming Soon*, 19.

<sup>21</sup> Staiger, “Announcing Wares, Winning Patrons, Voicing Ideals: Thinking About the History and Theory of Film Advertising,” 9

excerpted scenes, inter-titles and animation focused on promoting star images and narrative events<sup>22</sup>. Trailers were then given more creative consideration beyond the standard formulaic trailer and began to be a creative endeavor. According to Lou Harris, a previous head of Paramount Studios' Trailer Division, by "[...] 1938, trailers began to have special material written and shot specifically for them and their own scores<sup>23</sup>." This eventually gave rise to "special shoot trailers," in the 1930s and the 1940s, which contained separate footage or material shot specifically for the trailer. Often it featured either an actor or two from the film, and/or the director talking about the film, acting as an extension of the film, or even conducting a staged interview.

In fact, many directors took an interest in trailers and asserted creative control over them as well as the feature film. One of the first trailers to be considered in this category is the 1933 film *Alice In Wonderland*, which contained a song written specially for the trailer<sup>24</sup>. Another example of a special trailer is the previously mentioned one for the film *The Bishop's Wife*. This trailer is exceptionally entertaining and "special" as it follows the film's main stars, Loretta Young, David Niven, and Cary Grant on a Hollywood back-lot after they "finish" filming the movie and realize they still have to make the trailer. The "trailer" features the stars telling a security guard that they need to make a trailer so that people come to see this charming and unique film. However, after telling the guard that this film is different, they decide to keep the film different by having no trailer. Though there were many "special trailers," which are particularly unique and creative, most trailers followed the old formulaic approach using voice-over, graphic text, and images from the film. By the early 1960s, the contemporary trailer emerged, using the dialogue and scene clips to convey the plot for the film. Stanley Kubrick

---

<sup>22</sup> Johnston, *Coming Soon*. 18-19

<sup>23</sup> Kevin Thomas. "Movie Trailers Have Long Run," *Los Angeles Times*. 25 October 1966. p. C10

<sup>24</sup> *Coming Attractions*, Dir. Michael J Shapiro, 128 min., AJK Foundation, 2005, DVD.



hired Pablo Ferro, a graphic designer, to create a trailer for his 1963 film *Dr. Strangelove or: How I Stopped Worrying and Love the Bomb*. The trailer used fast-paced montages and graphic text in conjunction with dialogue to form an elliptical narrative. Ferro broke away from the stylistic conventions of the 1960s and the result is credited with being the first contemporary trailer.

While it is difficult to discern which trailer was the very first one, we do know that trailers started to come into effect sometime during 1912 and studios saw their potential for being effective advertising tools. In 1916, Paramount implemented a trailer policy, at first only for certain major productions, but then eventually for every feature. These trailers were available to exhibitors for a small cost and were intended to highlight Paramount's productions.

Paramount saw these trailers, or "heralds," essentially as "short resumes for the coming picture, giving in titles as well as scenes, the highlights of the picture," and would be of great value to the studio<sup>25</sup>. This was monumental for movie advertising as this was the first policy promoting the use of trailers. Paramount saw the advantage of using trailers as a beneficial and effective advertising tool, but the Paramount executives were not the only ones and soon all of the studios were beginning to use trailers.

In 1919, three New York Advertising men—Joe Pollack, Akiba Winberg, and Tony Gruen—formed a company called the National Screen Service (NSS) for the purpose of creating trailers for subscribing exhibitors. At first, NSS made basic 35mm film ads from transferred film stills without the studios permission, and sold them to exhibitors to run following the feature films<sup>26</sup>. The studios soon realized the potential of trailers and began working with NSS to allow exclusive access to excerpts from their films. However, there was no continuity of scenes and

---

<sup>25</sup> *Coming Attractions*, Dir. Michael J Shapiro, 128 min., AJK Foundation, 2005, DVD.

<sup>26</sup> Kernan, *Coming Attractions: A Reading of American Movie Trailers*, 25

clips were often outtakes or alternative takes sent to NSS, which were cut together with interlaced titles to make the trailer<sup>27</sup>. In 1922, Henry Robbins joined the National Screen Service from Twentieth-Century Fox, and immediately turned NSS into a national distribution network. NSS began opening offices across the country, working to send out trailers to exhibitors each week. During this time, advertising was focused regionally, but the NSS's national distribution network helped nationalize film advertising. While the eight major studios had departments devoted to advertising, many of them faded out in favor of using NSS. Though they still maintained control over the trailers, as they had to be approved by the studios before distribution. The National Screen Service implemented unit men into the studios' advertising departments who were trailer specialists.

These were men who could work on a picture from the time it got started, picking out key scenes, work with the director and producer and sales department and come up with a format which was acceptable to the company. Once that had been approved by the company the negative was turned over to N.S.S., who then made prints and supplied them to their own exchanges around the country<sup>28</sup>.

The Unit Men were on the NSS payrolls and hired by NSS; however, they worked in the studios and helped oversee trailer production on the studio end. The National Screen Service became a powerful cooperative and handled the distribution of all promotional materials, including posters and lobby cards.

However, not all of the studios were in favor of using NSS and by 1934 Warner Bros. and later MGM, produced and distributed their own trailers. Warner Bros. was regarded as unique among the studios for not using NSS and instead creating their own Trailer Department. During this time the Trailer Department created previews for their movies using their own processing

---

<sup>27</sup> *Coming Attractions*. Dir. Michael J Shapiro, 128 min., AJK Foundation, 2005, DVD.

<sup>28</sup> Paul N. Lazarus, interview by Keith Johnston. *Coming Soon: Film Trailers and the Selling of Hollywood Technology*. 171

lab; however, they needed the approval of the then head of Promotion, S. Charles Einfeld<sup>29</sup>.

Despite some of the studios' apprehension from using NSS, the National Screen Service eventually became a monopoly on trailer production and distribution for over 45 years. NSS also had a hold on trailer production in the United Kingdom.

The centralization of the trailer service was an aspect of Hollywood's drive in the 1920s to consolidate its hold over the domestic and overseas markets. Since exports to the UK were a top priority, it was crucial to influence how American films were presented to British audiences, since the trailers that were created for the US were not always appropriate for UK consumption. British films also needed trailers in their attempt to occupy a greater proportion of the home market. With these dual and to some extent contradictory motives in mind, the NSS established an office in London in 1928 and [...] provided a more extensive service than previous companies had been able to offer<sup>30</sup>.

By the mid 1950s, NSS had a fully established presence in the United Kingdom and further established the company as the dominant trailer company in the United States as well. However, by the late 1980s, NSS had much competition and eventually started having financial troubles. Despite the company's efforts to minimize and stay in business, the National Screen Service finally closed down production and was bought by Technicolor.

Today, independent trailer houses are the dominant makers of trailers instead of the studios or a co-operative like NSS. The rise of the "boutique trailer house" coincided with the shift towards the modern trailer. In 1964 MGM Advertising and Promotion head Andrew J. Kuehn Jr. hired Electra Films, a New York film editing company, to create the trailer for the film *Night of the Iguana*. This was a revolutionary idea at the time as it was only the second occurrence that a studio used an outside source, other than NSS, instead of using the studio trailer department. Kuehn eventually left MGM and opened up Kaleidoscope Films, which was the first boutique trailer house, with Steve Panama in New York City. Other former studio

---

<sup>29</sup> Mark S. Miller. "Helping Exhibitors: Pressbooks at Warner Bros. in the late 1930s." *Film History* 6, no. 2. (1994) :189.

<sup>30</sup> Street, "'Another Medium Entirely': Esther Harris, National Screen Service and Film Trailers in Britain, 1940-1960," 434

employees and NSS unit men followed and opened their own trailer boutiques. The era of the “boutique” trailer production took shape and by the late sixties, the current system began to emerge, with each studio in-house trailer operation competing with outside vendors<sup>31</sup>.

The movie trailer business in today’s world has become a multi-million dollar global industry, in which highly specialized, state-of-the-art companies vie to sell movie patrons two hours of high-cost entertainment in two minutes<sup>32</sup>. The trailer business continued to thrive in terms of competition and new markets. By the early 1970s, the film industry began to embrace television as a viable market for movie advertising as opposed to its previous view as competition. In addition to theatrical trailers, TV spots were also in high demand, and continued further the work of trailer houses. Philip Daccord, Vice-President of Giaronomo Productions Inc., a Trailer Production Company located in New York City, stated that “There are so many competitors [in today’s trailer market], there might even be one or two other companies working on the same movie trailer while we are, and we’re just lucky enough to get it done first<sup>33</sup>.” In addition to competition on the theatrical trailers, there is also TV spots and international trailers. Often, the company that is charged with creating the theatrical trailer is then given time to revise the trailer for TV Spots and international releases; however, this depends on the film and the studio. For instance, Warner Bros. has their own international department, so they might give it to an international competitor for the international version<sup>34</sup>. The various types of trailers and the vast number of movies being made today, all help increase the need for the competitive field of independent trailer production companies.

---

<sup>31</sup> Kernan, *Coming Attractions*, 29

<sup>32</sup> Singer, Leah. “To Cut a Long Story Short.” *Hot Dog Magazine*. September 2004. Accessed Online.

<sup>33</sup> Philip Daccord, Vice President/Senior Editor of Giaronomo Productions, interview by author, New York, NY., 16 February 2011.

<sup>34</sup> Ibid.

The process of making trailers has changed over the years and continues to change along with feature films. The creative process for making trailers involves various steps and communication with many parties and may vary depending on the production company. “Trailer-makers must collaborate not only with the studio, but with the director, the producer, and sometimes even the star—a process that leads to countless revisions and occasional trouble<sup>35</sup>.” The process for creating a trailer differs depending on the movie and the studio. Sometimes studios send dailies and early cut scenes, other times they might send the whole movie. The content of trailers are often dictated by necessity and the use of alternative takes, which is extraordinary considering the industry’s dependence on trailers, and their popularity with cinemagoers<sup>36</sup>. Once the film materials are received, they are reviewed and the trailer-makers typically talk with the producer or director. Then usually a copywriter is called in to create a script for the trailer, followed by a graphic designer who pieces together the trailer. Once the “rough draft” is completed, collaboration with the director or studios is needed, and the trailer may go through various more versions before its completed and released<sup>37</sup>. Music also has to be selected for the trailer. Sometimes music is composed specifically for a trailer, other times music from the movie is featured in the trailer, and when time is short, most often music from older trailers may be used again.

The entire process can take a couple weeks or as long as six months. For example, one of Giaronomo Productions’ more recent works was for the 2011 film *Source Code*. The final version for the trailer took several months, as they wanted to feature the train crash and

---

<sup>35</sup> Barbara Francis, “Movie Trailers: The Lure of the Filmstrip Tease,” *Los Angeles Times*. 7 October 1979. p. 7

<sup>36</sup> Oliver Burkeman, “To Cut A Long Story Short: Are Trailer the Best Bit of a Trip to the Cinema, or just artless commercial spoilers?” *The Guardian* 1 April 2005.

<sup>37</sup> Philip Daccord, Vice President/Senior Editor of Giaronomo Productions, interview by author, New York, NY., 16 February 2011.

explosion scene in the trailer; however, they had to wait to ensure the visual effects from the movie were ready since it was the main focus of the feature film<sup>38</sup>. Trailers are then sent to the studio and/or director, where the trailer can be viewed and edited in “offline cutting.”

Afterwards, the trailer is sent to the finishing house and made pristine, i.e. the removal of edge code and time code (running time). Currently, celluloid is being faded out in favor of digital and many theaters have started switching from projecting film to digital cinema projection. Trailers were originally created from the strips of inner-negative or inner-positive film prints sent to the trailer houses and then spliced together by a lab technician. Trailer production has also moved towards digital technology with the introduction of non-linear digital editing in the late 1980s.

Daccord notes the use of digital technology in describing the process of creating trailers.

Firstly, when we cut trailers, we are usually cutting in "off-line" or low- [resolution] quality. When the trailers are finished, the studios put in requests for each shot in the trailer. Nowadays, the negatives are all digitally scanned and sent to a finishing house that puts the trailer together in high def, almost like finishing a TV spot more than a film project. The finished trailer (combined with the final sound mix) is then shipped as a digital file to digital theaters, or is transferred back to 35mm print for older theaters.<sup>39</sup>

While the digital technology is easy to work with, it forces trailer houses to adhere to earlier deadlines, which is often the reason trailers today are released further in advance of the movie.

Another factor that has been present in the more recent decades of filmmaking has been market research. Trailers are often tested in front of an audience, which determines if the trailer will be revised or released. Often the results of the market research are to see if there the trailer supplies enough information or too much of the film, and how audiences will respond to it. The procedure for creating a trailer is similar to making a movie and can vary depending on feature film, studio, and production company.

---

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

Throughout the years, the convention of trailers has been contested. Some critics see them merely as advertising. In an article featured in *The Guardian*, journalist Jane Graham notes that trailers have continually been the tools of the film marketing departments that are only concerned about securing the maximum number of patrons, rather than creative ventures.

Graham states,

Experimentation with the [trailer] form has not been a big part of the story. There have been brief flourishes of artistic advancement, such as the move towards fast-edit montages led by Kubrick in the early 1960s, and periodical oddities, like Hitchcock's personally hosted guided tour of the Bates Motel for *Psycho*, and the mock advertisement for the Ghostbusters' services, which led to the advertised phone number taking 1,000 calls an hour for six weeks in 1984. But the vast majority of studio-financed trailer-makers have played it safe, their audience-tested trailers following the basic three-act rule of set-up, jeopardy and emotional- or action-based blowout.<sup>40</sup>

While some doubt the creativity of trailer making, others have come to realize and pay tribute to their artistic nature. In 1972 *The Hollywood Reporter* founded the Key Art Awards, which is an annual event held in order to “recognize and honor the labor of the professional community who craft motion picture advertising such as theatrical trailers, posters, television commercials and internet advertising<sup>41</sup>.” More recently, the Golden Trailer Awards were created to celebrate the diverse craftsmanship of trailers. Founded in 2000, The Golden Trailer is dedicated to celebrating trailers and their creators by presenting awards in sixteen different categories. These include Best Genre Trailer such as Action, Romance, Drama, Comedy, Horror, etc., Best Documentary, Best Independent Trailer, Most Original, Best Sound Editing, Best Golden Fleece (which is the best trailer for the worst movie), as well as other categories for TV Spot, Foreign Trailers, and Best Video Game Trailer. These awards help showcase the significance of trailers

---

<sup>40</sup> Jane Graham. “The New Rebel Film Trailers.” *The Guardian*, December 18, 2009, <http://www.proquest.com/> (accessed March 22, 2011).

<sup>41</sup> “Hollywood Reporter Key Art Awards” UCLA Film & Television Archive Online Collection Catalog. <<http://old.cinema.ucla.edu/collections/Profiles/keyart.html>>

and their role as creative advertising formats. Trailers play an important role in the film industry and have continually captured the attention of movie patrons since their inception.

While trailers were born from the realm of promotional materials including lobby cards and posters, they quickly became the forefront of the movie publicity campaign. As Philip Daccord, noted in an interview, “I’d like to think that trailers have a longer shelf life, that they exist more than just advertising material. A trailer is a stand-alone piece regardless of whether it came out 10 years ago or yesterday<sup>42</sup>.” The Internet has revolutionized the trailer and solidified its cultural significance. While this will be explored further in a later section, the accessibility of the Internet has dramatically affected the consumption and anticipation of trailers. Movie fans no longer have to wait to see a trailer in the theaters, but instead can watch them again and again in the comfort of their homes. Trailers were created to help capture the audience’s attention, while informing them about an upcoming movie in an entertaining way. The history of the movie trailer is continually evolving, but the movie trailer still remains the most effective piece of film advertising. These artifacts, which are an integral part of the cinema experience, offer a wealth of information and creativity, and they need to be preserved.

---

<sup>42</sup> Philip Daccord, Vice President/Senior Editor of Giaronomo Productions, interview by author, New York, NY., 16 February 2011.



## **Case Study: What is the Research Value of Trailers?**

In order to better understand trailers, their significance, and the valuable resources they offer, this project incorporates a case study examining trailers in two different time frames: the 1940s and the 1960s. The purpose of this case study is to become familiar with historic trailers, establish the development and aesthetics of trailers, and most importantly identify significant types of evidence that trailers can provide. Trailers are exceptional and significant pieces of work for many reasons. In some cases, trailers hold more importance for film history as they often contain scenes or dialogue cut from the movie, and therefore, contains the only existing footage of those scenes. This case study is not only important in providing evidence for the argument of this thesis, but also as a benefit for readers and researchers to gain a better sense of the research value of trailers. Examining trailers through the scope of a case study provides researchers with significant evidence of trailers, film history, and movie advertising. The close examination also provides examples of development, significance, and historical evidence for the preservation of specific trailers. In addition, this study illustrates the range of trailer types and their unique and creative approach to advertising.

This study is a comparison of trailers from two different decades—the 1940s and the 1960s, which were selected for several reasons. First, the previous work conducted on trailers has primarily concentrated on the 1950s and the rise of technological advancements as important figure in trailers during this decade. By exploring these two decades, it will shed more light on trailers from the end of the “Golden Age of Hollywood” and the turning point for trailers in the 1960s. Both of these decades were times of war and great social change for American society and many trailers provide valuable primary historical evidence of life in America during wartime. These two decades were also selected because they illustrate a shift in advertising

approach and style as the film industry advanced and changed. Finally, these two decades showcase trailers that were seen and targeted toward a different generation of moviegoers.

The case study was conducted by selecting approximately fifty trailers of films released between 1939-1949 and fifty trailers released between 1960 and 1970. The only requirements of these trailers were that they fit the selected time periods and were original theatrical trailers. The selection process was meant to contain a wide variety of genres throughout the particular decade; however, selection was dependent upon accessibility of the trailers. A trailer log was kept in order to capture pertinent information about each trailer during and after viewing [See Appendix B]. The fields in the spreadsheet included Title, Year, Running Time, Studio, Access (how was the trailer viewed), Color, Selling Points, Content/Structure Notes, Significance, and Additional Notes. These fields serve several functions of the trailer log. The first is to document the aesthetic features of the trailers, for instance color, image, voice-over, and overall content featured in the trailers. Secondly, it was essential to the overall thesis to note how and where these trailers were accessed. This project also serves to document the ways that trailers promoted different movies during different times. How did the studios market these movies to audiences? What were they “selling?” Lastly, the goal of this case study was to note the significance of these trailers and how a researcher might use trailers as primary material. Trailers are promotional material distributed by the film industry in order to sell movies in an engaging and entertaining way to the public. They contain a vast resource of valuable information that is essential for film history. This section presents an overall set of themes and information that can be gleaned from studying historical trailers. The following information presented in this section are the findings and results of this case study.

The first time period for the case study of the classical Hollywood era begins in 1939 as an attempt to incorporate trailers from the height of the golden Hollywood era. The year 1939 was remarkable for the cinema with the release of *Gone With the Wind*, *The Wizard of Oz*, *Mr. Smith Goes to Washington*, *Stagecoach*, *Goodbye Mr. Chips*, and many more. These films are iconic and classic today, and looking at how they were originally marketed to the public provides significant historical evidence about the films and audiences. Many events occurred throughout the decade, which are often reflected in the style and message of the trailers. As the decade went on, America entered World War II and the cinema became a place to market and show patriotism. After World War II ended, the breakdown of the old Hollywood system ensued, and the emergence of television began. As Lisa Kernan states,

The well-defined period of the classical Hollywood cinema—an industry-based classification of the time between the invention of sound and the post-World War II antitrust legislation, a time when the “big five and little three” major studios dominated production (along with distribution and exhibition) to a degree never matched in American film history—also produced “classical” trailers. [...] While the classical era is generally considered to have ended with the Paramount divestiture decrees of 1948, Hollywood continued to turn out films and trailers whose aesthetics and economies were more or less reflective of the studio-era mode of production of to the end of the 40s.<sup>43</sup>

The Paramount Decree, which disallowed studios to own theaters, marks the beginning of the breakdown of the classical Hollywood system. Many of the trends and style of the trailers continue well into the 1950s. By examining trailers from this time period, scholars can find evidence of how social and political events were incorporated into movie advertising. Many of these trailers viewed in this case study from the early 1940s exhibit ideals of patriotism or refer to what is happening in the world.

One particular example of using trailers as historical references is the trailer for the 1939 film *Goodbye Mr. Chips*. Although America was not yet in World War II, the trailer refers to the

---

<sup>43</sup> Kernan, *Coming Attractions*, 27-28.

rest of the world being at war. England was already at war when *Goodbye Mr. Chips* was released, and since it was mostly a British film, it bared many similarities to the present day of the film's release, as it told the story of an all-boys boarding school at the time of the Great War (World War I). The trailer refers to the gloomy similarities in a rather poignant fashion.

Woollcott states over an image of the young English school boys in the movie, "in a year in which the great Nations of the world seem to be choosing partners for a dance of death, this cavalcade of English youth becomes suddenly an almost unbearable reminder of something, which in a mad and greedy world may be allowed to perish from the Earth." Towards the end of the trailer, a textual testimony featured by journalist Mark Hellinger, stating "'Goodbye Mr. Chips' emerges as an object lesson in tenderness that all of us should see in these troubled times!" [Figure 8]. This statement, as well as the previous statement, alludes to the current events in the world without actually mentioning the word "war." This is a unique trailer as it is not only a special trailer, but it is promoted through the use of an independent commentator. This trailer offers some of the various common practices of trailer making during this time, such as it shows images with a voice-over, a clip from the movie, highlights the stars of the film, and includes positive reviews of the movie. This trailer also serves as a great primary resource on the familiarity and popularity of radio. Presented as "Alexander Woollcott's The Town Crier," program, audiences of the day would most likely have known Woollcott and been familiar with his CBS radio program the "Town Crier," which was a format for his literary critique. Lastly, this trailer demonstrates the common use and draw of celebrity power through the use of Spencer Tracy's commentary on the film.



**Figure 8:** WWII reference in *Goodbye Mr. Chips* trailer

While there were many “special” trailers during this time period, there was also common set of traits, which were part of the standard NSS trailer format. During this period of the classical Hollywood era, the National Screen Service dominated the trailer-making scene and furthered the stereotypical formula present in the 1930s with the use of voice-over, scenes, and testimonies. After examining fifty trailers from this time period, there were several findings that seemed to be present in most of the trailers. Overall, the majority of the trailers were in black and white, which corresponded with the feature films. Color was only starting to be used, and therefore, trailers were featured in the same manner as their counterparts. For instance, the trailers for *Gone With The Wind* (1939) and *Bambi* (1942) were in color, whereas the trailers for *Casablanca* (1942) and *Arsenic and Old Lace* (1941) were in black and white. There was a heavy use of text graphics in trailers from this period, as well as heavy attention towards the film stars. Other observations include a prevalent use of “special trailers,” a longer average running

time, and longer clips of scenes. The scenes featured in the clips ranged from twenty to forty seconds long, and featured more of the scene than trailers today. An example of a typical trailer from this time period is the 1946 film *The Best Years of Our Lives*, which illustrates some of the common advertising techniques present during these years. It features scrolling text and other text graphics with hyperbole and plot points, as well as a male voice-over that starts half-way into the trailer, telling viewers about the makers of the film. It also features images and scenes from the film and attention to the stars of the film. Lastly, it features the score of the film predominately in the beginning and end of the trailer. The black and white trailer follows a traditional set of advertising techniques and is a great example of how films were marketed towards the “Greatest Generation,” or those who grew up during the Depression.

By the 1960s, the “Baby Boomers,” became the prime targeted movie audience and studio advertising executives needed a fresh take promoting films. “In the mid ‘60s, the studios abandoned National Screen’s by-now formula trailers. To generate originality and gain more control, film executives [...] turned to young, independent filmmakers who’d work closely with them<sup>44</sup>.” The shift towards the contemporary trailer began to occur in the early 1960s; however, the old style remained throughout the decade as well. The new trailers used shorter snippets of scenes from the film to move narration along and were less dependent upon textual guidance, though it was still used (as it is today). The first trailer to evoke this model and become known as the first contemporary trailer was Stanley Kubrick’s 1963 film *Dr. Strangelove or: How I Stopped Worrying and Love the Bomb*. Kubrick hired Pablo Ferro, a graphic designer, to create the trailer in an attempt to appeal to younger audiences. The fast pace of the trailer mixed in with the short glimpses of the movie was a great success with many others following. The 1960s was

---

<sup>44</sup> Francis, Barbara. “Movie Trailers: The Lure of the Filmstrip Tease,” *Los Angeles Times*. 7 October 1979. p. N7

the start of a stylistic change, primarily brought on by the emergence of the boutique trailer houses and continual competition with television. The shift occurred as a result of moviegoers being comprised of younger audiences, and the need for trailer makers to cater to them. The majority of trailers began to be in color as opposed to the 1940s, where only a handful of the trailers viewed were in color and those were particularly animated films.

Another interesting occurrence in this decade is the stronger use of music in trailers, which may also be a reflection of the movies. *The Graduate* (1967) used music from the popular folk rock duo Simon and Garfunkel as the music in the trailer and the movie. Other movies started using title songs in the trailer and marketing the songs as singles. For example *To Sir With Love* (1967) featured Lulu's "To Sir With Love," in the trailer. These trailers illustrate the effect and draw of music, as well as the different stylistic and advertising techniques being used. This sampling illustrates the new approach to trailers that coincided with the rise of the boutique trailer house, which broke the use of the NSS mold.

Though trailers began to change between these decades, particularly by the end of the 1960s, there are also many similarities between the two time periods, particularly in how they can be beneficial to researchers. Several of these trailers from both of the decades featured public figures, even if that person was not directly involved with the film. A common practice was to use quotes from reviews or interviews in the trailer from a public figure the audience would recognize, though several trailers actually featured these public figures in the trailer. Sometimes they were actors, radio or television hosts, critics, or other commentators, but they would be people that audiences would be able to recognize. For instance, as stated previously, the trailer for *Goodbye Mr. Chips* featured critic and radio commentator Alexander Woollcott, who was familiar name and voice to many Americans.

The trailer for the 1947 film *Miracle on 34<sup>th</sup> Street* is another interesting example of using public figures not associated with a movie in order to promote it. The trailer features a studio executive trying to make a “trailer” for the film and asking the opinion of people he runs into on the studio lot. At first he sees Rex Harrison, though only refers to him as Rex, and asks how filming is going in reference to *The Ghost and Mrs. Muir*, which came out later that year. Next, he runs into Anne Baxter and congratulates her on winning the Academy Award. This is a significant reference because though Baxter had won several Academy Awards, she is most remembered for her award-winning role in *All About Eve* (1950). Yet knowing the date of this trailer, viewers would understand he is referring to her win for Best Supporting Actress in *The Razor’s Edge* (1946). Then the executive runs into Peggy Ann Garner, referred to only as Peggy Ann, and Dick Haymes, other contemporary stars, who would appeal to younger audiences, at the time this trailer was originally shown in theaters. All of these stars would have been recognizable to audiences of the day and played to the notion of star power. Hearing a beloved celebrity endorse a movie was a common technique, though this trailer was certainly an entertaining and unique approach.

Another example is the trailer for the 1961 film *Pocketful of Miracles*, which featured an introduction to the film by television host Ed Sullivan. These trailers give contemporary researchers insight into the public figures that audiences were familiar with and trusted. The cultural references used in the trailers allow researchers to understand what was big in American society at the time. In addition, they are significant cultural reference clues into trends during these time periods. They can serve as evidence and historical resources, as they refer to other films of the era of the trailers’ release date. They also reveal portions of an actor or director’s filmography. For instance in the trailer for the 1945 film *Valley of Decision*, the trailer focuses



on star Greer Garson's proclivity of playing roles from literary works, and proceeds to give an account of her previous roles from films such as *Goodbye Mr. Chips*, *Pride and Prejudice* (1940) and *Mrs. Miniver* (1942). Trailers used many types of references to appeal to audiences and make them connect with the film being advertised.

Both time periods had special trailers, although the majority of these were showcased in the 1940s. Many directors had a hand in creating or directing the trailers for their feature films and some even made an appearance in their trailer, such as Alfred Hitchcock, Orson Welles, Cecil B. DeMille, William Castle, and Ernst Lubitsch. Trailers often serve as an extension of the film they are promoting. Ernst Lubitsch's 1940 film, *The Shop Around the Corner*, was one of the earliest trailers to extend beyond the realm of the feature film into reality. As a special trailer, it resembles a short film and even has a title for the trailer referring to it being a coming attraction [Figure 9]. This trailer is a unique one as it is one of the first trailers to serve as an extension of the movie. The main character, Mr. Matuschek played by Frank Morgan, who never breaks character, talks to the audience as if they are potential customers. He tells them about his store and his employees by introducing the character, then "played by James Stewart," etc. Lubitsch then makes an appearance without saying anything and only points to his watch, while "Mr. Matuschek" talks about how the film is directed by Lubitsch, "the man who made Garbo Laugh!" This trailer is interesting as it offers a rare glimpse of the director and refers to his previous success with the film *Ninotchka* (1939).

It was a fairly common practice to have actors participate in the special trailer, though typically they played themselves as opposed to *The Shop Around The Corner* trailer. For instance, the trailer for the 1962 film adaptation of *To Kill A Mockingbird* features Gregory Peck as himself talking to audiences about the film based on Harper Lee's best-selling book of the

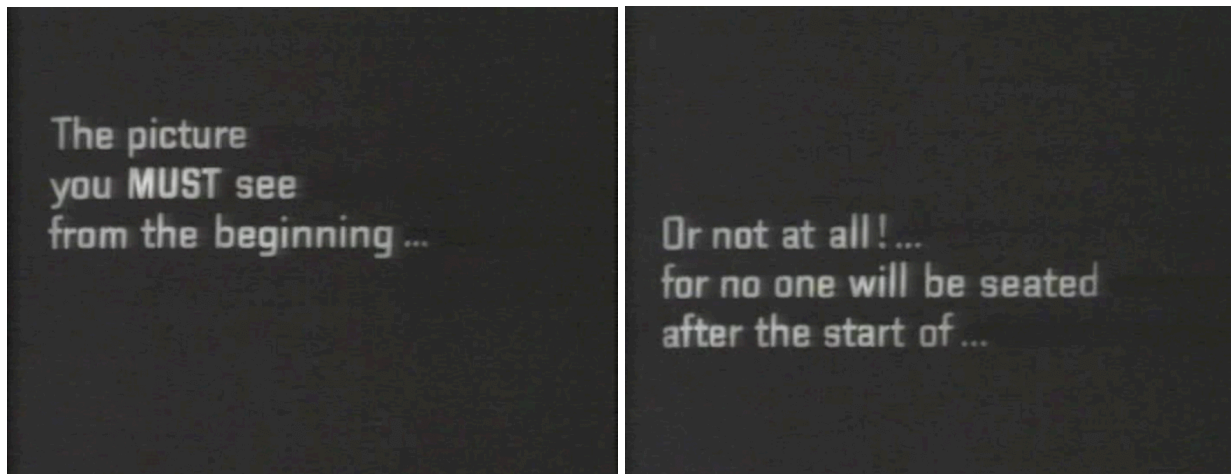
same title. Another director to make an appearance in his trailers was Alfred Hitchcock, who was notorious for his entertaining and different types of trailers. *Psycho* (1960) is perhaps one of the most famous trailers, particularly for its extension of the film. The truly unique aspect about this trailer is Hitchcock's assertion that this trailer is not only an extension of the film, but that it is real (though it is real within the movie's imagined universe). Hitchcock narrates the long trailer, which has a running time over six minutes, by taking viewers on a tour through the "scene of the crime" [Figure 10], but never mentions the actors, only the characters, as if they are real people. In fact almost no image from the movie, aside from the set, is featured in the trailer. Only at the end of the trailer is the famous image of the curtain being pulled and Janet Leigh screaming. Hitchcock also asserts that viewers must see the film from the beginning or they will not be seated [Figure 11-12]. Another interesting aspect to this trailer is that though it is entertaining, it makes more sense to viewers once they've seen the film. The trailer exists in the realm of the feature film, and therefore, the cinema itself. The trailer takes on a life of its own, as if *Psycho* is not a movie, but an event that actually took place. These are creative trailers that are produced like mini-films and demonstrate a truly unique advertising approach.



**Figure 12:** Title card for *The Shop Around the Corner* trailer



**Figure 10:** Beginning of the trailer for *Psycho* (1960)



**Figures 11 and 12:** Instructions for audiences given in the trailer for attending *Psycho*.

These trailers can provide a wealth of material to researchers, yet they are under appreciated. Access to trailers is largely dependent upon what people are able to get online or on DVDs in the special features section. Historical trailers may provide rare glimpses of cut scenes and dialogue, or sometimes are the only remaining film materials of a lost movie. For instance, Vincente Minnelli's 1948 musical *The Pirate* contains the only existing footage of an earlier version of the film, as it went through a dramatic re-shoot after playing poorly in sneak previews. Several of the musical numbers were re-shot or edited, so the trailer is the only place those scenes can be found, including rare Judy Garland footage<sup>45</sup>. While some trailers offer the only known footage of certain scenes or entire movies, many original theatrical trailers are no longer in existence or are missing. *The Wizard of Oz* is one of the most well known films and has been released into theaters numerous times since its original release in 1939. Several re-release trailers have been found online as well as offered as bonus features on anniversary DVDs of the film. However, the original trailer for *The Wizard of Oz*'s initial release has not been found. As

---

<sup>45</sup> Brent Philips, Media Specialist and Processing Archivist, The Fales Library and Special Collections, interview by author, email, 18 March 2011.

one of the most-loved and celebrated films of all-time, part of its history is missing without the availability of its original theatrical movie trailer. In 2011, a program featured on Turner Classic Movies entitled *Fragments* focused on restored pieces of lost films, which included quite a few trailers as they are the only remaining footage of these lost films. These trailers offer so much and we need to make sure they are not only preserved, but also accessible to the public.

Historical trailers offer researchers and scholars information on advertising techniques, the film industry, and cultural references. Trailers are also entertaining promotional materials that supplement a feature film and play an important role in the cinema experience. This case study helps document some of the types of research and information we can learn from examining historical trailers; however, they are full of even more potential information and should be considered as historical artifacts. While conducting this case study, it was difficult to find certain trailers or to ensure trailers were original theatrical trailers. Also, many of these trailers online may be cut short or reconstructed by a fan.

It is difficult to ensure the authenticity and provenance of most trailers available online. There is very little metadata surrounding the digitized trailers and it is difficult at times to discern where the trailer originally came from or how it came to be available online. While it is easy to find current contemporary trailers online, it is harder to find original theatrical trailers for movies released twenty or thirty years ago and so forth. The best place to look for historical trailers are on newer releases of older movies that feature trailers as part of the special features option, as the release would have been with the permission of the studios. This case study helps document the research potential of movie trailers, as well as the need for access and preservation of these trailers. There is a great need for access and preservation of trailers and this would be a good opportunity for film archives to help ensure the legacy of the movie trailer.

## Access and Preservation

The documentary film *Coming Attractions: The History of the Movie Trailer* begins with a simple text, “Sadly movie trailers have not received the restoration efforts and attention their movie counterparts have enjoyed in recent years. However we have made every attempt to locate the best quality prints that survive for presentation in this documentary<sup>46</sup>.” Unfortunately, this text indicates how trailers are perceived in the archival world. More surprisingly is the fact that the AJK Foundation, which was founded in memory of renowned trailer maker Andrew J. Kuehn Jr., produced this documentary focused on the history of movie trailers and had a difficult time finding quality prints of trailers. Trailers are seen primarily as disposable advertising material, yet as illustrated earlier, they can provide a great deal of information and prove to be significant historic evidence. This section, which is perhaps the most critical part of this thesis, is an examination of several archival institutions and the current state of trailers within film collections. The examination of the collections, practices and policies of these institutions will help demonstrate how trailers are currently perceived and handled.

As discussed in the previous section, access to original theatrical trailers is limited and not always from the most reliable sources. If a researcher needs to view trailers to use as primary source material, they would most likely go to an archive or museum with an extensive film collection. However, many of these institutions only have trailers as a result of other collections. They are often found in archives because they happened to come in with another collection. Trailers are excellent supplemental material and help give more context to a feature film and make a collection more resourceful. According to archivist Sam Kula,

Public perception of a moving image production is conditioned to a great extent by the manner in which the production is presented, the publicity campaign. If that reaction is

---

<sup>46</sup> *Coming Attractions*, Dir. Michael J Shapiro, 128 min., AJK Foundation, 2005, DVD.

to be understood, the materials that prompted it (especially when associated with the *trailers*, or pre-views of coming attractions, made to promote the film) should be conserved. If the production is not known to exist, this documentation may also be a valuable source of information on the creative collaborators that produced the work and on the nature of the work itself. In recent years the trailers have become miniproductions in their own right, often incorporating more skill and creative imagination than the film itself.<sup>47</sup>

Trailers, along with movie posters, publicity stills, lobby cards, and other promotional material and memorabilia help make a collection more valuable. These artifacts reflect more about the movie and reveal the marketing strategy behind the feature film. It allows for researchers to understand how the studio wanted the film to be perceived and how they interpreted viewer response. However, the condition of these trailers may be an issue, especially depending on the provenance of the material prior to their deposit with the archive. Like their feature film counterparts, the trailers were made on a variety of film stock and material as time progressed. Early trailers were made on nitrate, then acetate and polyester safety film, and now some are digital files. All of these various materials have different condition needs and potential risks, and over time are subject to deterioration, color fading, and vinegar syndrome. Also, some of these trailers may have been deposited after being shown in the theaters, which leaves the trailers in less than ideal conditions. In the theaters, the 35mm strips of film are spliced to films and projected continuously for weeks at a time, often leaving them extremely worn and subject to scratches, tears, and broken sprocket (perforation) holes. So while they may be looked upon as supplemental material to feature films, they require the same amount of attention in terms of conservation and preservation, yet tend to receive far less. The following is an examination of trailer collections in four major archival institutions: The Academy of Motion Pictures Arts and Sciences Film Archive in Hollywood; University of California, Los Angeles (UCLA) Film and

---

<sup>47</sup> Sam Kula, *Appraising Moving Images: Accessing the Archival and Monetary Value of Film and Video Records*. (Lanham, Maryland: Scarecrow Press, Inc., 2002), 89

Television Archive; Harvard University's Film Archive and the Museum of Modern Art in New York.

### *Academy Film Archive*

The Academy of Motion Pictures Arts and Sciences Film Archive (AFA) was established in 1991; however, the Academy was founded in 1927 and began acquiring films in 1929. The archive's collection holds all of the Academy Award-winning films in the Best Picture category, all the Oscar-winning documentaries and many Oscar-nominated films in all categories. The Academy Film Archive also has a substantial collection of trailers. According to the archive's director Michael Pogorzelski, the Academy Film Archive has one of the largest trailer collections in the world. The overall collection is comprised of over 150,000 film and video items, which include more than 60,000 individual items, and are stored in four climate-controlled vaults<sup>48</sup>. Aside from Oscar-nominated films, the Academy Film Archive also includes the personal collections of the Alfred Hitchcock, Cecil B. DeMille, and George Stevens. It also has the private home movies of Hollywood stars such as Steve McQueen and Douglas Fairbanks, Jr. and early cinema films from the Lumière Brothers and Georges Méliès, as well as makeup and sound test reels and recordings of all televised Academy Award ceremonies dating as early as 1949. As stated on the Academy's website, the film archive is "dedicated to the preservation, restoration, documentation, exhibition and study of motion pictures," and encourages access and research.

According to Pogorzelski, there is no official policy for collecting trailers aside from accepting items that come to the attention of the archive or as Pogorzelski stated catch as catch

---

<sup>48</sup> "About the Academy Film Archive," Academy of Motion Picture Arts & Sciences.  
<[www.oscars.org/filmarchive/about/index.html](http://www.oscars.org/filmarchive/about/index.html)>



can<sup>49</sup>.” Periodically donors, such as projectionists or distributors, will drop off trailers of films that are typically less than a year old, or older ones they may have recently found. The only time the archive will not accept a trailer is if they already have it within their collection. The Academy Film Archive’s passive acquisition policy for trailers means they will not seek out a particular trailer as they would for feature films and are not actively surveying the collection looking for important trailers that AFA is missing. Also, AFA will never pay for materials to add to their collection and are sustainable based on donations. While the Academy Film Archive has an extensive collection of trailers within its regular collections, the archive has become unique with its recent acquisition of the SabuCat Productions trailer collection<sup>50</sup>. This collection is the biggest collection of trailers in the world, and was pieced together over the course of twenty years by SabuCat founder and owner Jeff Joseph. Joseph, a film collector and dealer, started collecting trailers in 1989 because trailers were always included with film prints. Many of these trailers were sent to Joseph as he was buying and selling 35mm and 16mm film prints. Though these were acquired accidentally and not having a use for them, Joseph had first stored them in a closet until Twentieth-Century Fox contacted Joseph in search of a trailer that they wanted copied for a VHS, and were willing to pay for it<sup>51</sup>. After that, Joseph realized there was a market for trailers and he made a living licensing trailers as stock footage, particularly to documentary filmmakers. Trailers contained a lot of useful images and SabuCat would license the trailer footage at a much cheaper cost than the studios would license clips from the films. Also, Joseph realized that there was a need for them to be collected as no one was actively

---

<sup>49</sup> Michael Pogorzelski, Director of the Academy Film Archive, interview by author, phone interview, 9 February 2011.

<sup>50</sup> The origin of the name SabuCat is a tribute to Joseph’s pet Margay named Sabu.

<sup>51</sup> Jeff Joseph, SabuCat Productions, interview by author, phone, 6 April 2011.

saving them. However, by the early 2000s, people were not making as many films that required licensing from SabuCat, and by 2009, SabuCat Productions shut down.

After the closing of SabuCat Productions, Joseph could no longer afford to keep the collection and needed to sell it, but wanted to keep the collection together as he had spent twenty years collecting them. Joseph wanted the collection to go to the Academy Film Archive as it already had many trailers in the archive's collection, as well as being a renowned and local archive with financial support, and that would allow for continual accessibility to the trailers. However, since the Academy does not have money to purchase collections, Joseph had to search for a different buyer and eventually found David Packard. Packard had recently funded the Library of Congress' Packard Campus of the National Audio-Visual Conservation Center in Culpeper, Virginia, and was currently working with UCLA to build a new preservation facility through the Packard Humanities Institute. Joseph worked out an agreement with Packard, UCLA, and AFA to donate the promotional materials and trailers with AFA, and the rest of the collection to UCLA. This trailer collection is extremely significant as it is a uniquely large collection.

By the archive's closing, SabuCat Productions had acquired nearly 60,000 trailers and promotional spots, which were primarily composed of a wide array of theatrical trailers covering an expanse of time periods and genres. The collection also contains advertisements, theatrical snipes, production shorts, film excerpts, television spots, and public service announcements—both international and domestic. Material formats include nitrate, acetate and polyester 35mm and 16mm prints, which amount to approximately 19,000 film items, as well as a variety of videotape formats ranging from 3/4" to Digital Betacam. The items had been stored in cardboard boxes in a vault located in the desert about fourteen miles northeast of Los Angeles. While

storage conditions may not have been ideal, the collection was very organized with a database that accurately matched the catalog with shelving numbers, aside from the more recent trailers that had not yet been processed before the deposit. Another issue the collection encountered is the overall condition of the individual items. Some of the items are in very good condition as they have never been or were only rarely projected, but a large number of the materials have dirt, oil, and/or scratches on them, as well as splices. In addition, the majority of the trailers printed on Eastmancolor stock, used primarily from the mid-1950s through the late 1970s, are highly prone to color fade and have faded to a striking shade of red. According to an interim report by the archivists processing the collection, other condition defects include perforation damage and edge tears, as many items were stored improperly without cores and without protective leader, or blank film, wrapped around the roll of film<sup>52</sup>. In addition to these issues, many of the trailers are duplicates and takes up additional storage space.

The collection has been renamed the Packard Collection and has already started being processed, though this will inevitably take a long time. The cataloging procedure, as stated in the progress report for the collection, includes cataloging details into the archive's MAVIS (Merged AudioVisual Information System) database records, re-housing items into archival cans and placing them into vault storage. Condition descriptions are entered for each item, ranking the overall state of materials on a scale from *Excellent*, which is used to describe items with no apparent flaws, to *Poor* for items exhibiting heavy wear, extreme color fading, or vinegar syndrome<sup>53</sup>. The content notes usually include credits, copyright dates, and any additional information unique to the item. For example, the trailer type (teaser, domestic, etc.) or version

---

<sup>52</sup> Cassie Blake and Esther Nam, "Packard Humanities Institute Collection Annual Progress Report," Academy Film Archive. 19 January 2011.

<sup>53</sup> Vinegar syndrome is the deterioration of acetate film, which happens over time and is often caused by improper storage in warm or hot temperatures and moisture. The decaying process omits a vinegar odor and causes the film to shrink and become brittle.

(Trailer A, Trailer #2, Trailer 2B), information that is often printed on the item's leader or found in the original SabuCat database<sup>54</sup>. While the archivists are going through the materials, any ancillary items, such as advertisements, theatrical snipes, and public service announcements, that are found are then grouped and spliced together onto compilation reels in order to better utilize the limited amount of space available to the collection and to reduce the amount of carriers used to house materials. It is a detailed process, and approximately 8,500 trailers will be processed in the first year.

While this acquisition of the collection is a monumental event, it will take years for the entire collection to be processed, cataloged, and eventually accessible to the public. Packard was generous enough to provide funding for two archivists to work on the collection for two years, which allowed the collection to begin being processed right away. However, considering the multitude of this collection, it will take much longer to process everything. Also, many of these items may need preservation, but the current goal is to try to process the collection first and have detailed records on each trailer to maximize the potential of accessibility. Although, as researchers or studios request materials, AFA will be able to better judge what items are unique and should be higher prioritized for preservation. Independent researchers do not typically access trailers unless they are in conjunction with case studies on particular films. Instead the majority of requests that the archive receives are by the major studios. Studios will often ask about trailers that they do not have in their libraries, for instance MGM/United Artists recently requested the trailer for *West Side Story* (1961) to use as a supplement on the 50<sup>th</sup> anniversary edition DVD release. A new policy that AFA recently implemented is in order for studios to use trailers from the Academy's collection, they need to make a preservation element for both picture and sound of the trailer for the archive instead of any monetary exchange. Pogorzelski

---

<sup>54</sup> Ibid.

states that until there is more rigorous study done on trailers, the majority of access will continue to be studios. However, the long-term goal is to eventually digitize the Packard Collection and stream it online for free.

Though online accessibility may not happen for many years, the fact that the Academy Film Archive's director is even thinking about having this trailer collection available online is remarkable. This plan would allow for further use and potential study of trailers, and more importantly, will ensure the authenticity and provenance of these trailers. While AFA does not actively pursue trailers, they do ensure to collect any trailer that comes to them and understands that trailers do have archival value. After acquiring the SabuCat, now Packard, Collection, AFA has the largest trailer collection in the world, although it will take several years for these trailers to be accessible. The Academy Film Archive is a great resource for trailers, which has made great strides in collecting trailers, but there is still more to be done for preservation.

#### *UCLA Film And Television Archive*

The University of California, Los Angeles (UCLA)'s Film and Television Archive was fully established in 1976 and is currently part of the UCLA School of Theater, Film, and Television. As the second largest moving image archive in the United States (after the Library of Congress) and the world's largest university held collection of motion pictures and broadcast programming, UCLA holds over 300,00 films and television programs and 27 million feet of newsreel footage. Some of the material found in the archive includes the Hearst Metronome Newsreel collection, DuMont Television collection, deposits from major studios such as Columbia, Paramount and Warner Bros., and independent films from the Sundance and Outfest LGBT festival collections. The archive's general collection has over 2,500 trailers, which

includes TV spots and Electronic Press Kits. The oldest trailer cataloged in the collection is for the 1919 film *Coney Island*. However, they also hold a promotional film from 1918 that was used to convince exhibitors to book a fifteen-episode serial entitled *Hands Up*, which was preserved by the archive. Many of the trailers within the collection, particularly recent trailers, may be part of a compilation and up to twelve or so trailers are stored together.

In addition to having a significant amount of trailers within their holdings, UCLA also has two collections devoted specifically to trailers. The first collection contains trailers from the Hollywood Reporter Key Art Awards and the Trailer Audio Standards Association (TASA) collection of trailers and electronic press kits. As mentioned previously in the Trailer History section, the Key Art Awards were founded by the *Hollywood Reporter* in order to recognize and honor the professional community who craft motion picture advertising such as theatrical trailers, posters, television commercials and internet advertising<sup>55</sup>. The collection consists of the trailers acquired by the *Hollywood Reporter* as a result of its Key Art Awards nomination and selection process. According to the online catalog, the collection also includes the check prints of domestic and foreign release trailers, and electronic press kits for commercially released live-action and animated features that were acquired as part of the Trailer Audio Standards Association (TASA) sound check program. The trailers date from 1982 to 2005, though the bulk of the trailers are from 1999 to 2005. The second collection held at UCLA's Film and Television Archive is the Andrew J. Kuehn Jr. Foundation trailer collection, which contains hundreds of trailers and TV spots created by Kuehn's company Kaleidoscope Films. Trailers from this collection include *The French Connection* (1971), *The Sting* (1973), *Jaws* (1975), *Star Wars* (1977), *E.T. The Extra Terrestrial* (1982), and *Back to the Future* (1985). As stated in their

---

<sup>55</sup> "Hollywood Reporter Key Art Awards" UCLA Film and Television Archive Online Collections Catalog. <<http://old.cinema.ucla.edu/collections/Profiles/keyart.html>>

online catalog, both of these collections help enhance UCLA's vast collection of trailers and enable UCLA to offer accessibility to many trailers, particularly trailers from the last thirty years.

In terms of accessibility of trailers, UCLA's Film and Television is a leader in providing and encouraging accessibility. The online description of the Kuehn Trailer Collection states that the collection of trailers will be an invaluable resource to students and scholars studying the business of film marketing as well as the art of filmmaking itself<sup>56</sup>. The archive is dedicated to helping further research and providing access to its collections, including trailers, but with certain limitations. In terms of access, the archive will facilitate any request for a trailer that is in the archive's collections and is not available in good quality or on home video. It is not clear how the archive determines "good quality," but the staff is willing to work with patrons. Also, access is only available onsite, as the collection does not circulate. In order for a patron to view the trailers, master elements are transferred to DVD for onsite research and are only available for viewing by appointment. However, according to Mark Quigley, manager of the Archive Research and Study Center, trailers may also be available for exhibition and/or "telecined" for licensing purposes depending upon donor agreements, rights holder permissions, and conservation considerations<sup>57</sup>. Over the years there have been many requests for trailers, including Lisa Kernan's dissertation and Keith Johnston's research for *Coming Soon*. Other requests for research include a thesis on film trailers as intercultural texts and marketing practice, research for a project on developing a mock trailer, and lastly, a request for material research for an exhibition on trailers for the Vienna International Film Festival.

---

<sup>56</sup> "The Kuehn Collection," Brochure. UCLA Film and Television Archive Collections.

<sup>57</sup> Mark Quigley Manager, Research & Study Center (ARSC) UCLA Film & Television Archive interview by author, email, 10 January 2011.

UCLA's Film and Television archive prominently features their trailer collections and provides a great deal of accessibility to trailers. However, the archive is not actively seeking trailers and is not currently looking to preserve them. As with the Academy Film Archive, trailers are looked upon favorably, but are not high on the prioritization for preservation. UCLA is willing to work with researchers and others interested in trailers, although there are restrictions. Overall, UCLA has a significant amount of trailers and attempts to further research by promoting onsite accessibility.

### *Harvard Film Archive*

The Harvard Film Archive's outlook on trailers differs from UCLA's. Harvard Film Archive (HFA) is a division of the Fine Arts Library of the Harvard College Library, Harvard University and offers a public film program at its Cinematheque in conjunction with the archive. HFA's motion picture collection consists of nearly 20,000 items, which are comprised mainly of 35mm and 16mm material, from around the world. In addition to the moving image collection, the archive also contains an extensive motion pictures still, poster and document collections, which are also accessible to faculty and students at Harvard University, as well as outside researchers and scholars. Aside from the public film program, HFA also handles limited print loan and stock footage requests. The Archive has many collections including the Helen Hill Collection, the Hollis Frampton Collection, Home Movies Collection, and a collection of nearly 500 vintage television programs on 16mm kinescopes and other various early video formats.

In addition to these collections, HFA also has an extensive trailer collection of nearly 2,000 items. These trailers, which are mainly on 35mm, are primarily for American films and European titles released in the United States. While most of the collection is comprised of



theatrical movie trailers, the collection also contains theatrical advertisements for soda, jeans, and video games, as well as a few 16mm TV spots from hobby collectors. The collection of trailers came to the archive as a result of HFA's cinemathèque programs, which includes many recent trailers, and donations from exhibitors and projectionists. A significant amount of the collection comes from a projectionist that has worked at HFA for more than thirty years. Over the years, the projectionist had acquired many trailers, including some rare and distinct trailers that he saved and recently donated to the archive. Though the Harvard Film Archive has a significant trailer collection, they do not actively seek out trailers. All of the trailers within the archive have come in with other collections or are part of an ongoing deposit. If trailers are found in collections that HFA acquires, they make sure to keep the trailers with the collection. Also, since HFA has an active cinemathèque, distributors will send trailers to be shown or occasionally HFA will hold a special screening of a new release that comes with trailers attached to the films. According to Amy Sloper, one of the Assistant Conservators at Harvard Film Archive, trailers are left at the theater all the time as distributors see them as promotional material that is disposable<sup>58</sup>. However, though HFA does not seek them out specifically, the archive views trailers as equal in significance to other materials, particularly in small collections.

The storage of the trailers depends on how they were acquired. For instance, if they come from a distributor they are typically sent to the archive individually on a core. Other times, they may come on a reel with other trailers. For example, HFA recently acquired a collection from a film collector who had collected trailers for forty or fifty years, and compiled them together onto large reels. Whether trailers arrive individually on a core or as a compilation on a reel, HFA wants to keep the provenance intact, and therefore, stores them the same way they

---

<sup>58</sup> Amy Sloper, Assistant Conservator at Harvard Film Archive, interview by author, phone interview, 8 February 2011.

come into the archive. This is also noted in HFA's cataloging of the collections. When cataloging a reel of trailers, each trailer title is cataloged separately; however, all of the titles on the same reel will have the same barcode. This allows the archivists to know what trailers they have, where they can be found, and how they are stored. Also, knowing which trailers are stored together provides interesting and important information about the individual item. Many times this is simply a result of the original collector's need for room, but knowing this information gives context to the trailers' provenance, which is often missing from many catalog records.

While the catalog records are well detailed and capture important information, the trailer records are not online in the library's OPAC Hollis catalog database, and therefore are not made available to the public. Unfortunately, they may not be made available in the public catalog for a long time, as they are very low on the catalog priorities list. According to Sloper, the mindset of the archive is that trailers are widely available and researchers are not expected to come to HFA for trailers specifically. However, trailers are listed in the internal catalog, so if researchers are in search of a trailer, they could contact the archive to see if they have it and then if it can be viewed. Aside from not having the trailer catalog records available to the public, trailers are also very low on the priority list for preservation. HFA does not do a great deal of preservation and the preservation that they are able to do is reserved for more unique material such as experimental shorts. Even if HFA were able to do more preservation on archival holdings, trailers would be very low on their priority list.

The Harvard Film Archive has a sizable collection of trailers and welcomes the donation of more trailers, particularly as part of other collections. While the archive is great at keeping the provenance of these trailers intact within the metadata record, it is for researchers and scholars to know what trailers HFA has within their collection. Since a large portion of these

trailers comes from movies released in recent years, the general attitude is that there are plenty of duplicates, and they are not regarded as unique material. Overall, trailers are a low priority for HFA and are not regularly accessed.

### *Museum of Modern Art*

The Museum of Modern Art (MoMA) in New York has held a valuable film collection since the Film Department was created in 1935. Originally founded as the Film Library, MoMA's collection includes over 22,000 films and four million film stills, and is regarded as the strongest international film collection in the United States. The collection is also known for incorporating all periods and genres, but especially important historical works. Among the holdings are original negatives of the Biograph and Edison companies, and the world's largest collection of D. W. Griffith films. The film collection is stored in the Museum's Celeste Bartos Film Preservation Center, a state-of-the-art facility located in Hamlin, Pennsylvania. The Film Department has a study center for researchers and scholars to view the museum's collection with an appointment made in advance. MoMA also has an extensive Film Stills Archive and a circulating film and video collection.

Within MoMA's extensive film collection are approximately a thousand trailers, which include 400 different titles, as there are multiple copies of many of the trailers. The trailers are on 35mm and 16mm film and run the gamut of trailer history. In the past MoMA would collect trailers if they were able to document the director. For instance, if the director of the feature film also directed the trailer, as well as any trailers that had historic and aesthetic value. Also, if any trailers were attached to the head of the reel of a film MoMA was acquiring, they would leave trailers attached to the film, but not exhibit the trailers. However, their trailer policy has recently

changed in regards to the types of trailers within the ongoing deposit of contemporary films. Trailers take up space and since they are not part of the collection mission, they are removed and placed into a separate box. The policy currently only applies to new acquisitions and is not retroactive; therefore, this does not apply to any of the trailers in the collection prior to the start of the policy. This is a very new policy, and the plan is to offer these trailers to other institutions that may be interested in them, such as the Harvard Film Archive, otherwise they will dispose of them. MoMA is not actively collecting trailers, particularly trailers for contemporary films that do not fit MoMA's mission and has "no importance" for the overall collection. Anne Morra, Assistant Curator of MoMA's Department of Film, commented that trailers are often a dilemma for many film archives as trailers are often easy to find. Trailers are perceived to have more of an advertising value, which is not in MoMA's mission of collection, and therefore they do not actively pursue trailers<sup>59</sup>. It is understandable why MoMA does not want to keep these additional trailers that are attached to the feature films as they do not meet their mission criteria and take up space. However, the removal of these trailers are a great loss to the historic context of feature films, and future researchers will lose the knowledge of what audiences were subjected to prior to the screening of that particular film. This is a valuable piece of historic information that will be lost.

Although MoMA no longer keeps trailers that come into the collection when attached to films, they will collect any early trailers that they feel speak to a certain kind of filmmaking." Contemporary trailers are of little interest to MoMA, but historical trailers would fit the collection, as they are very significant and rare. Among the trailer collection are several historical or significant trailers that MoMA has preserved. MoMA has preserved approximately

---

<sup>59</sup> Anne Morra, Assistant Curator Museum of Modern Art's Department of Film, interview by author, phone interview, 17 March 2011.

ten trailers from their collection of 400 titles. The earliest trailer within the collection that has been preserved is the trailer for the 1918 film *All Night*, which was produced by Universal Pictures. This trailer is particularly significant as it is one of the earliest trailers still in existence. Other preservation projects have included a nitrate print trailer for the 1928 film *Noah's Ark*, which was part of the Vitaphone early sound experiment, and the trailer for *Snow White* (1937), which was a nitrate print in IB Technicolor. All three of these examples are significant and interesting historical pieces that stand alone, which was the reasoning behind preservation, rather than the trailer itself. Other times, a trailer may be preserved if its feature film counterpart is being preserved. For example, MoMA recently preserved Jean-Luc Godard's 1963 film *Contempt* and decided to preserve the trailer in addition to the feature film since Godard directed both.

According to Morra, MoMA has not received any requests for trailers and does not expect many researchers to seek out MoMA specifically for trailers. They have a small, yet significant collection; however, as evident by the museum's new policy, does not view them as part of their collecting mission. The Film Department at MoMA has always been very interested in directors and does show an interest in trailers where they know the director of the feature film being promoted also directed the trailer. However, since directors today typically do not have much involvement in making the trailer, most trailers have little or no value to the Film Department. MoMA is unique in that they have actually preserved several trailers; however, there is little access to these trailers. Overall, MoMA recognizes the historical importance of early and special trailers, but does not feel a need to preserve the modern trailer.

While this thesis focuses on archival institutions in the U.S., it is also important to note some international examples. This is by no means a conclusive survey of international institutions in regards to trailer preservation, but it does serve to provide more examples. The Film Archive at France's Centre National de la Cinématographie (CNC), or National Center for Cinematography, has over 2,000 trailers within its collection. These trailers were acquired as part of France's Legal Deposit Act, which began in 1977 in order to help protect and ensure long-term preservation and public access to France's moving image heritage. The Legal Deposit mandates that all films released in France must be deposited with the archive along with trailers and other advertising materials such as posters. The deposits must occur within a month from the movies' release date and are given to the CNC for preservation purposes. Trailers are not meant for public access once they are deposited with the archive. CNC's collection is a great example for preservation and being proactive with ensuring the moving image heritage for the future. Although access is extremely limited, if at all, and therefore prevents these materials from being used. The CNC illustrates one example of safeguarding these film elements and demonstrates an understanding of the significance of trailers, particularly in relation to their feature film counterpart.

Another international institution example is the Irish Film Institute (IFI). The IFI Film Archive has over a hundred trailers, mostly on 35mm, but some also on different video elements. The trailers represented in the collection are from all different periods, but the majority of trailers are for films released during the last thirty years and have some connection to Ireland. The trailer collection comes from various sources such as donations from private film collectors or the personal collections of different filmmakers that kept the trailers for their movies that are housed in the archive. Occasionally, IFI receives donations from film laboratories or print

distribution houses that are closing down or cleaning house, as well as trailers sent from distribution and production companies. These companies are not contractually obliged to send the archive trailers, so the collection and acquisition of trailers is inconsistent, as the archive does not actively pursue trailers for the collection. In terms of access, IFI receives some requests from production companies making documentaries, as it is usually a more cost effective alternative to using clips from the actual feature film. However, Karen Wall IFI's Access Office, states that the copyright of the trailers can still cause issues, so they do not get those types of requests very often. Overall, the Irish Film Institute is an example of trailer collections found in most small film archives.

The institutions examined in this section are only a sample of institutions with trailer collections; however, they represent many of the issues and concerns with accessing and preserving movie trailers. Many archives do not see a demand for trailers, as some of them believe that there has been little rigorous study or requests for trailers; however, that is not case for all, as UCLA has demonstrated. While access for trailer collections currently held in archives ranges depending on the institution, archives are generally not seeking out trailers. Although most will happily accept them if given, particularly as if the trailers are part of a collection. Also, preservation is extremely low on many of these archives' priority lists. Many of these collections have condition and label issues, and deserve attention. However, proper attention requires funding, which is a problem archival institutions already encounter, particularly during these hard economic times.

Other concerns often regarding trailer collections deal with copyright issues. Many of the archivists interviewed for this project did not seem overly concerned with complications arising from copyright issues. Amy Sloper, Harvard Film Archive's assistant conservator, commented

that the trailers are available for researchers to watch onsite and that there is no copyright issue as trailers are under different copyright laws than feature films<sup>60</sup>. However, if researchers want to scan the trailers or other materials, they are in charge of clearing the rights and are obligated to sign a paper ensuring that HFA holds no responsibility in regards to the scanning. Several of the archives stated that it was the researcher's obligation to obtain clearance rights in order for the use of the trailers. Academy Film Archive's Director Michael Pogorzelski stated that many of the trailers, especially those created prior to 2000, do not have copyright notices on the trailers; and therefore there are no issues as they are essentially in the public domain<sup>61</sup>. Pogorzelski also stated that the only problem they might encounter would be trailers that feature actors, like Marilyn Monroe or James Dean, who have highly protected publicity rights, although these could still be used for academic purposes. However, if a studio were to say anything to the archive, they would work with them to ensure there are no problems.

The idea that trailers are in the public domain due to their origination as promotional material and the lack of copyright notice seems to be a common belief, which possibly stems from SabuCat Productions. SabuCat Productions founder Jeff Joseph commented that most trailers are in the public domain and throughout the twenty years of collecting and licensing trailers, he never encountered any problems or lawsuits. The studios' point of view, according to Joseph, is that nothing is really in the public domain as the law is subject to change at any given time<sup>62</sup>. As far as copyright is concerned, there is nothing under the U.S. Copyright Act that would explicitly allow movie trailers to fall into the public domain simply because they were used for promotional purposes, and copyright protection may be obtained for any creative

---

<sup>60</sup> Amy Sloper, Assistant Conservator at Harvard Film Archive, interview by author, phone interview, 8 February 2011.

<sup>61</sup> Michael Pogorzelski, Director of the Academy Film Archive, interview by author, phone interview, 9 February 2011.

<sup>62</sup> Jeff Joseph, SabuCat Productions, interview by author, phone, 6 April 2011.



expression including those for commercial purposes<sup>63</sup>. Also, there may be some fair uses of a movie trailer (i.e., for instructional purposes in a classroom), but that does not mean that everyone is necessarily free to copy or publicly perform the trailer.

In 2003, Video Pipeline Inc., a company that compiles movie trailers onto videotape for home video retailers for store display, appealed a lawsuit that was brought against them by Buena Vista Home Entertainment, Inc. and Miramax Film Corporation on the grounds of copyright infringement. The case came as a result of Video Pipeline placing their previews, which are typically two scenes from the first half the feature film along with Disney's or Miramax logo and title of the film, on the Internet; therefore breaking the license agreement as it was copied without the copyright holder's authorization and used in place of the official trailer. In this counterclaim lawsuit Video Pipeline argued they had fair use. The United States Court of Appeals ruled in favor of the counter-plaintiff, Buena Vista, stating that the compiler was not likely to succeed with a defense of fair use and that the Buena Vista (Disney and Miramax) established irreparable damage<sup>64</sup>. The damage that is alluded to in this ruling includes the damage against Disney and Miramax by the overshadowing of the official trailers made for their films. The court states that the term "trailer" applies to previews created by the copyright holder of a particular movie or under the copyright holder's authority. During the case, Judge Jerome Simandle stated that "trailers have become more than advertising material for other products; they have become valuable entertainment content in their own right, as web surfers continually frequent the internet to view these on-line commodities<sup>65</sup>." The rulings in this case defines

---

<sup>63</sup> E-mail from Erik Kane, Esq. Kenyon and Kenyon Intellectual Property Law. 13 April 2011

<sup>64</sup> Video Pipeline Inc. v. Buena Vista Home Entertainment Inc. v. Video Pipeline Inc., 342 F.3d 191 (3<sup>rd</sup> Cir. 2003)

<sup>65</sup> *Video Pipeline Inc.*, 342 F.3d 191 (3<sup>rd</sup> Cir. 2003)

trailers by their relationship with the feature film's copyright holder and demonstrates the significance of movie trailers as promotional material.

The previously stated issues may raise concerns with using trailers in some cases, although this does not completely limit the further use of trailers beyond research study. Some trailers do have copyright notices on them, for instance the trailers for *Valley of Decision* (1945) and *The Picture of Dorian Gray* (1945), which are both MGM pictures. They include the printed text "copyright by Loew's, Inc." which was the financier and parent company of MGM [Figures 13-14]. However, these are exceptions, and many of the earlier trailers do not have copyright notices on them. In regards to trailers, copyright is largely a case-by-case issue, and rather difficult to enforce an overall policy. While much more can be devoted to understanding copyright issues surrounding movie trailers, for the purpose of this thesis, copyright is an issue archivists should think about, but this concern should not hinder their decision to house trailer collections.



**Figure 13:** *Valley of Decision* (1945) – Copyright Notice



**Figure 14:** *The Picture of Dorian Gray* (1945) – Copyright Notice

The Academy Film Archive's processing and handling of the Packard Collection (previously the SabuCat Collection) is one of the current best set of practices for trailers. However, archives need to view trailers as significant artifacts beyond supplementary materials, as well as record metadata that is germane to trailers. Recommendations for important metadata that should be captured specifically for trailers, if available, includes: trailer house/company (or studio in-house department or National Screen Service), type of trailer (trailer, teaser, featurette, TV Spot) and version, creation date of trailer, approximate dates of screening, release date of feature film, provenance total running time, etc. [See Appendix A for more recommendations]. This information should be supplied in addition to condition assessment and information pertaining to the feature film being promoted in the trailer (i.e. studio, director, cast). Some of this information may be difficult to find or decipher, but it is important to gather as much

information as possible. Also, if the archive also holds a print of the feature film it would be beneficial for the archive, and for researchers, to link the records together. It is often difficult to determine the version and year of a trailer, as there is rarely a date or even copyright notice on many of the historical trailers. These reasons make it even more important for the metadata and records to be as complete as possible.

Film trailers need to be cared for in the same manner as their feature film counterparts; therefore, in addition to having updated catalog records, trailers should be stored on cores in labeled archival cans and kept in cold storage. These actions will help preserve trailers and ensure their value and use for more research. Trailer collections can be very beneficial for archives and can help many researchers, scholars, and members of the film industry. They are significant artifacts that may also contain footage not found anywhere else. These artifacts, particularly older trailers, need to be archived otherwise they will disappear, like the original release of *The Wizard of Oz*'s theatrical trailer. Even the trailer houses that make movie trailers are not always able to obtain their previous trailers, but attempt to have a record of their finished products. Giaronomo Productions' Phillip Daccord commented, "We try to archive as much as we can from old projects, since we often get access to feature sound [effects] stems, etc. and we put in a request to the studio for a finished copy of the trailer for our library. If we want to use a finished trailer on our website we have to get permission from the studio<sup>66</sup>." It is important for archives to collect, store, and give access to trailers because these are not being collected anywhere else beyond the occasional collector.

Archives not only have the ability to help preserve and maintain trailer collections, but they also give researchers a reliable place to view original theatrical trailers. Trailers provide

---

<sup>66</sup> Philip Daccord, Vice President/Senior Editor of Giaronomo Productions, interview by author, New York, NY., 16 February 2011.

more than just entertainment and research value, they can also be great assets in film programs and exhibitions. Also, they are used quite often as stock footage, as shown by the original use of the SabuCat collection, which can help bring in revenue for archives through licensing. There are many benefits to having trailer collections in archives and need to be taken more seriously. Trailers are important historic film artifacts that not only help provide context to feature films, but also are important primary resources as well. Many archives have trailers within their collections, but they are not actively seeking to collect them and there still needs to be more attention devoted to access and preservation of these trailers.

## Trailers in the Digital Age

The advancement of digital technology and the Internet has dramatically changed the accessibility of trailers and in turn consumer culture. Many archives are weary to collect trailers, particularly current ones. There are often thousands of duplicate 35mm copies in theatrical circulation, and most of these are also officially distributed online. The online accessibility of pre-Internet movie trailers is complicated as well. Digital versions posted by fans, sellers, and collectors (i.e., those outside of archives and libraries) are not always authentic replications of the film-age releases. The metadata attached to them is often inaccurate or imprecise. Host sites frequently remove such online versions without notice. However, the twenty-first digital environment has allowed trailers to move beyond the theater while allowing consumers and movie fans to interact more intimately with trailers. The movie trailer continues to be one the most important elements in promotional film materials, and their digital presence allows trailers to be further embedded into popular culture.

As discussed, there has been a dramatic advancement in the production of trailers. Trailer production has adopted digital technology, which has made production faster, allowing trailers to be released even earlier than in the past. Also, many theaters have switched from projecting 35mm film to digital cinema projection, so trailers are currently being distributed simultaneously on celluloid and as digital files. In addition to the digital production and projection of trailers, trailers are no long confined to the theater. Keith Johnston argues that the definition of trailers should not be restricted solely to theater projection because it would be a reduction of the trailer to its theatrical shelf life, and limits our understanding of the format and its successful expansion across different media<sup>67</sup>. A trailer can no longer be defined solely based on the movie theater venue as millions watch, consume, and no doubt collect trailers outside of the theater. Digital

---

<sup>67</sup> Johnston, *Coming Soon*, 23

technology has advanced the consumption of trailers beyond the realm of the cinema and brought them into the home, school, and work environment.

When the VCR player and VHS video format allowed consumers to easily access films in their home beginning in the late 1970s, it furthered home entertainment with the addition of previews for movies being released in theaters and on VHS. This is another illustration of the significance and use of coming attractions in promoting films, although now outside the realm of the cinema. The advent of the home entertainment systems by the 1980s was the first foray of the continual use of trailers beyond their initial run in movie theaters. The previews placed on VHS tapes were often made specifically for home entertainment release, similar to TV spots, and were promoting other films typically from the same studio. In some instances, distribution companies would make their own previews for films to be shown specifically on home video or the Internet. The VHS format gave a new market for trailers and allowed consumers to have some control over these previews by deciding to watch them at all or as many times as they wanted. The rise of the DVD format in the late 1990s and early 2000s, allowed the same user control as VHS, but also began to highlight original theatrical trailers. Releases of classic and restored films on DVD often include original first-run theatrical trailers as “extras” and special features. This is a popular feature on DVDs and almost every new release of older movies from Hollywood studios includes original theatrical trailers. Sometimes these also include other trailers of films from the same studio or director, or perhaps a similar genre. Johnston states,

The link between technology and the trailer must consider the dual role technology plays in both producing and disseminating the trailer text. Since 1950, the trailer has expanded beyond the cinema screen onto televisions, home video, DVD, computers, mobile videophones, media players and game consoles. Although trailers are still described as “film” trailers, referring to their promotion of a forthcoming film release, the term also suggests that trailers are an inherent part of the theatrical cinema experience.<sup>68</sup>

---

<sup>68</sup> Johnston, *Coming Soon*, 23

Technology continually plays a crucial role in the production and consumption of trailers.

“Home entertainment”, as the industry has labeled these technologies, has allowed for a different type of experience between the viewer and movie trailers. People are able to not only watch trailers whenever they want to, but they can also view them in various ways by using different devices such as DVD players, iPods, and cell phones. By becoming more mobile, trailers have been able to assert a unique identity, apart from the cinema screen that created them and in turn, become a separate entity that can be archived, discussed, interacted with, and repositioned<sup>69</sup>.

Movie advertising on the Internet creates a different dynamic for users. A recent article on the growing trend of digital movie advertising states, “trailers are found, played and passed along to the next user via a share module. [...] Most digital advertising requires the user to do some hunting or clicking, [and the online trailer] has become an especially popular way to feed information<sup>70</sup>.” Innovation is constant as the emerging technologies continue to change the user interaction with movie trailers.

The Internet, above all, has allowed consumers to seek out trailers and interact with them in different ways, such as reposting, repositioning, critiquing, and creating their own trailers. For instance, there are many “fanvids,” which are fan created videos devoted to making their own trailers for movies or television shows. An interesting example of this was a recent fan created trailer for the upcoming 2011 release of *Harry Potter and the Deathly Hallows Part 2*. The video was done so well, most people believed it to be the official trailer, and Warner Bros. had the video pulled from various websites<sup>71</sup>. Another example of the interaction between Internet users and movie trailers are forums where people can post trailers and comment on them, such as

---

<sup>69</sup> Ibid. 152

<sup>70</sup> Sarah Sluis, “The buzz network: Online marketing finds new ways to engage moviegoers,” *Film Journal International*. 7 October 2010.

<sup>71</sup> Germain Lussier, “Fan-Made ‘Harry Potter and the Deathly Hallows Part 2’ Teaser Trailer,” */Film*. 18 April 2011. < <http://www.slashfilm.com/harry-potter-deathly-hallows-part-2-teaser-trailer/>>



the forum on the website [www.movie-list.com](http://www.movie-list.com). Most importantly, current movie trailers are widely accessible online. In fact it is the third most watched type of video after news and user-created video, according to research by the Alliance of Women Film Journalists<sup>72</sup>. The global reach of the Internet allows more types of movie trailers, such as foreign and domestic versions of trailers, to be viewed by audience formerly not exposed to these. For example, a web surfer in the United States can see the French version of the theatrical trailer for the 2010 film *The King's Speech*.

One of the most popular sites for current trailers is Apple's iTunes trailer webpage, a content-rich resource for fans, as well as trailer-makers. While iTunes was not created until 2001, Apple has been promoting movie trailers since the late 1990s with the trailer for *Stars Wars Episode 1: The Phantom Menace*. Apple collaborated with Lucasfilm to encode the video in QuickTime and host the trailer on their website<sup>73</sup>. The venture was successful and prompted other studios to release their trailers on Apple.com and iTunes. In 2000, Apple.com was named the most popular destination for movie trailers on the web<sup>74</sup>. Philip Daccord, vice-president of Giaronomo Productions, says he often uses the website to look back at his own work. For example, when I interviewed Daccord in 2011, he was working on the trailer for *Sherlock Holmes 2*, and since he did the trailer for the 2009 *Sherlock Holmes*, he wanted to re-view the first Giaronomo trailer on iTunes. Often there is an exclusive trailer or clip on the site that draws viewers, as well as alternate versions, featurettes, and other exclusive material. The Apple website presents high-resolution video options, allowing trailers to be viewed on a large screen

---

<sup>72</sup> Jennifer Merin, "AWFJ Opinion Poll: All About Movie Trailers," Alliance of Women Film Journalists 7 May 2008. <<http://awfj.org/2008/05/07/awfj-opinion-poll-all-about-movie-trailers/>>

<sup>73</sup> Mike Schramm, "Why Apple.com hosts movie trailers," The Unofficial Apple Weblog. 10 March 2011. <<http://www.tuaw.com/2011/03/10/why-apple-com-hosts-movie-trailers/>>

<sup>74</sup> "Apple.com Named Number One Movie Trailer Site," Apple Press Release. 15 May 2000. <[www.apple.com/pr/library/2000/may/15qt.html](http://www.apple.com/pr/library/2000/may/15qt.html)>

emulating its cinema iteration. The movie trailers website also provides show times and box office performance ratings, as well as upcoming release dates and a summer movie guide. Users can search the site through different categories such as “just added,” “exclusive” (to iTunes), “most popular,” “genre,” and “movie studio.” In addition to viewing on the website, iTunes allows consumers to download trailers at no cost for repeated viewing. However, trailers are not “archived” on the site, and after a certain duration of time, the trailers are removed. Also, this is a forum only for current and latest released trailers. While it often showcases trailers for documentaries, independent and foreign films, which are types of films that are not often widely disseminated, it only includes recent releases. The success of the website demonstrates the entertainment value and draw of movie trailers.

Movie trailers are one of the most sought after items on the Internet. According to the 2002-2003 Cinema Advertising Study, movie trailers comprised 62 percent of online video activity<sup>75</sup>. Though this data is several years old, it is still relevant as there are even more websites showcasing trailers today. In addition to iTunes, there are many other sites that serve as a venue for viewing trailers. Hulu.com, Internet Movie Database (IMDb.com), Fandango, Turner Classic Movies (TCM.com) and the Internet Archive all include a wide variety of trailers, alongside other movie-related content. The Internet Archive has a selection of approximately a hundred trailers from the SabuCat Collection, which were donated by Jeff Joseph and digitized by uploading files created from his Betacam videotapes. Due to the popularity of movie trailers, there are numerous sites dedicated to streaming trailers, primarily current trailers. There are far too many to list here, but there are a few worth mentioning. One unique website out of the multitude, for example, is “Trailers From Hell,” created by noted Hollywood film director Joe

---

<sup>75</sup> “The Arbitron Cinema Advertising Study: Appointment Viewing by Young, Affluent, Captive Audiences,” Arbitron Inc.

Dante along with new media entrepreneur Jonas Hudson, graphic artist Charlie Largent, and producer Elizabeth Stanley. The website features classic trailers, mainly for horror and exploitation films, that are paired with commentary from current filmmakers such as Joe Dante, John Landis, Neil Labute, etc. Trailers From Hell has been a great success and has even prompted the release of two DVDs featuring a selection of these trailers and commentaries. Other websites devoted only to trailers include TrailerAddict.com, MovieTrailerHub.com, and Comingsoon.net. This plethora of trailer websites indicates how highly anticipated these promotional productions are—arguably more popular than the feature film themselves. For instance, on the popular culture blog Perezhilton.com, there have been many posts on the impending release of the trailer for *Harry Potter and Deathly Hallows Part 2* (2011).

Trailer producers and feature film marketers have to now be concerned with the close inspection, frame-by-frame, of these previews, as fans will watch trailers multiple times and even try to discover as much about the upcoming film as possible. Another forum that features trailers is Youtube; however, since any user can upload videos, various versions with little information are often featured, making it difficult to use for credible research purposes. Also, many people use Youtube and other video sites such as DailyMotion to upload their own version of a trailer or in some cases a self-created trailer for a nonexistent movie. These videos also include trailers for television shows, video games, and books, as well as parodies of trailers. An example of this is the trailer for the 2009 release of the novel *Sense and Sensibility and Sea Monsters*, in which the video is created in the fashion of theatrical movie trailers, but is for a book instead. Another example was a recent episode from January 2011 of NBC's Saturday Night Live parody of trailers and the pre-cinema show. The skit was set in the Globe Theatre of Elizabethan London and features the cast acting out previews for *Romeo and Juliet* and *Hamlet* accompanied with

voice-over, music, and taglines, as well as theater policy trailers. Trailers have become ingrained in American culture and are filled with clichés of spectacle and voice-over narration that everyone understands and in a way, embraces.

Some archivists argue that since trailers have such a heavy online presence, they should not be a pressing concern of the film archives. However, accessible trailers online raise several concerns particularly for research endeavors. The digitized films are not necessarily the best quality and the various versions, as well as possible manipulations by users, make it difficult to know the provenance of the material. Also, the availability of these trailers is indefinite and they are subject to being pulled at any given moment. The trailers offered in the special features section of a DVD are generally the original theatrical trailers; however, sometimes they may be a teaser or perhaps a trailer for a re-release or for home entertainment. A unique example offered on the collector's edition DVD of *Roman Holiday* (1953) includes the original theatrical trailer and the trailer for the film's re-release in 1962. As for locating original theatrical trailers online, Turner Classic Movies Online and the Internet Archive, as well as the less reliable, less-monitored the Internet Movie Database, offer more historical theatrical trailers than other sites.

In a way, these websites resemble a digital “archive” for films. Although, many trailers are still not available and many of the available historical trailers are for re-releases. These websites are valuable resources, but they still do not take the place of the offers of an actual archive. For instance, archives have other resources to contextualize trailers, provide information on the trailer and feature film, and most importantly, archivists that insure proper care. Determining the provenance of the trailers online is difficult as there is often little metadata provided and contacting the person or company who uploaded the trailer is not always possible. For professional archivists and researchers, authenticity is another concern surrounding

the current state of online access. It is often not clear which trailer version the viewer is watching and if there has been any editing of the trailer. For instance, some users may add different music or titles to a trailer, or there may be a segment missing from the trailer released by the studio. It is also important to keep in mind that digital preservation is an ever growing and changing field and there are no overall set standards.

In today's digital world, movie trailers are praised, criticized, and scrutinized as more people are able to view and interact with trailers again and again. The Internet, as well as home video, allow for greater access and enjoyment of film trailers. The popularity of trailers has led to an abundance of websites for viewing the current movie trailers. However, older trailers are less often put online, which may be because they no longer exist or have not been digitized. Also, these websites do not typically provide much metadata, and particularly lack information regarding provenance. Authenticity is also a concern as trailers available online may be missing portions or may have been tampered by whoever uploaded it. These issues make it difficult for researchers and scholars to rely on these versions of trailers, which are available through current online access, for primary sources without comparing to other access copies.

While access to trailers has greatly increased as a result of the Internet and home entertainment, there is still a great need for archives to provide access and preservation of film trailers. Archives help conserve the original theatrical trailers and ensure the authenticity of these primary sources. Ideally archives should be able to digitize their trailer collections and then stream the trailers online along with supporting metadata, similar to the future goal of the Academy Film Archive. While this may not be a feasible plan presently, this is an option archives might want to consider for the future. Digital technology has given movie trailers the opportunity to advanced in production and distribution, and allows movie fans to interact with

trailers. The current accessibility of many trailers, particularly for recent films, is a great improvement, though there needs more attention to historic trailers. While movie trailers of today are widely available, they will also need to be preserved for the future. The Internet and DVDs help further the access of trailers, yet archives can still be an indispensable resource for study, and can potentially help preserve and give access to more movie trailers.

## Conclusion

For many movie trailers, there is nothing like the feeling of excitement and anticipation for a movie after viewing its' trailer. Yet there is an assumption held by many archivists and distributors that the movie trailer is only ephemeral and does not hold the same value years after as their feature film counterparts. However, I have demonstrated in this thesis that trailers are unique works that are not only rich resources, but also provide important context to films. They also may provide rare or unseen footage for scenes that were cut prior to the release of the film. Trailers are important for research because they offer valuable evidence of film industry, marketing, and society, and they also have proven to be of interest for film programs and exhibitions. Archives have passively collected trailers throughout the years, but there should be more attention given to trailer collections and their metadata, access, and conservation. Often trailers are given a low priority for preservation due to the stigma of being promotional material; however, they are much more than advertisements. Movie trailers are an important contribution to film history and most importantly to the history of American culture and society.

Throughout the years there have been many tactics used by the studios to draw in audiences; from posters, lobby cards, and newspaper coverage to free handouts like Depression Glass in the 1930s, and today's merchandising and giveaways, like hats and t-shirts. Trailers remain one of the most effective means of movie advertising, but beyond being promotional material, they are engaging, entertaining, and informative. In the fall of 2009, UCLA offered a course on trailers for the first time. While the majority of the class focused on the construction of the movie trailer, the first few sessions emphasized the history, purpose, and function of trailers. The class syllabus by Assistant Professor Fred Greene asserts the need for understanding the history and significance of trailers for cinema studies and film production.

In addition to the recent explorations of trailers conducted by film historians in the last decade, this class is another example of how trailers are beginning to attract academic attention. However, this is just the start, and there is still a long way to go. As movie trailers gain attention within the academia, perhaps film archives will rethink their current stance on trailers and begin to take a more proactive pursuit in preserving them. As I have shown, they can serve as primary historical resources for researchers, scholars, and students and they need access and preservation attention. The movie trailer is an integral part of the cinematic experience that has captivated and thrilled audiences for generations, and it deserves its rightful place in history.



## **Appendix A: Recommendations for Archives**

Recommendations for important metadata fields that should be captured specifically for trailers, if available, includes:

- Trailer house/company (or studio in-house department or National Screen Service)
- Individual creators: editors, graphic designer, (and composer if applicable)
- Music featured in trailer: song title
- Type of trailer (trailer, teaser, featurette, TV Spot)
- Version of trailer (i.e. the second theatrical trailer or foreign trailer)
- Creation date of trailer
- Approximate dates of screening (was there a specific movie that the trailer preceded?)
- Release date of feature film being promoted
- Trailer Provenance: (was this trailer part of a collection? Did it arrive by itself, attached to other trailers or attached to a film? Who donated the trailer, did it come from a distributor, projectionist, collector, etc?),
- Total Running Time
- Type of Element: 35mm or 16 mm film print or digital file? If film, Nitrate, acetate, or polyester? Negative or Print? Master/original or access derivative?
- Was Element Projected?
- Condition

This information should be supplied in addition to condition assessment and information pertaining to the feature film being promoted in the trailer (i.e. Studio, Director, Actors).

## *Bibliography*

“Apple.com Named Number One Movie Trailer Site,” Apple Press Release. 15 May 2000.  
<[www.apple.com/pr/library/2000/may/15qt.html](http://www.apple.com/pr/library/2000/may/15qt.html)>

Blake, Cassie and Esther Nam, “Packard Humanities Institute Collection Annual Progress Report,” Academy Film Archive. 19 January 2011.

Burkeman, Oliver. “TO CUT A LONG STORY SHORT: Are trailers the best bit of a trip to the cinema, or just artless commercial spoilers?” *The Guardian*. 1 April 2005. p.4. Accessed Online.

*Coming Attractions: The History of the Movie Trailer*. Directed by Michael J Shapiro. 128 min. Andrew J. Kuehn Jr. Foundation, 2005. DVD.

Daccord, Philip, Vice President and Senior Editor of Giaronomo Productions, Interview by author, 16 February 2011. New York.

de Klerk, Nico, EYE-Nederlands Film Institute. Interview by author, 18 April 2011. Email Interview.

Francis, Barbara. “Movie Trailers: The Lure of the Filmstrip Tease,” *Los Angeles Times*. 7 October 1979. p. N7

Gomery, Douglas. *Shared Pleasures: A History of Movie Presentation in the United States*. Madison, Wisconsin University of Wisconsin Press, 1992.

Graham, Jane. “New Rebel Film Trailers” *The Guardian*. 18 December 2009, p. 5. Accessed Online. *ProQuest*. NYU Library  
<<https://library-med-nyu-edu/cgi-bin/ezproxy-pl?url=http://proquest-umi-com/pqdw-eb?did=1923962811-&sid=3-&Fmt=3-&clientId=9269-&RQT=309-&VName=PQD>>

Greene, Fred, Assistant Professor UCLA Film School, Interview by author, 8 February 2011. Email Interview.

Hediger, Vinzenz, Professor of Media Studies, Ruhr University Bochum. Interview by author, 26 March 2011. Email Interview.

“Hollywood Reporter Key Art Awards” UCLA Online Collection Catalog.  
<<http://old.cinema.ucla.edu/collections/Profiles/keyart.html>>

“iTunes Movie Trailers,” Apple Inc. <<http://trailers.apple.com/>>

Johnston, Keith M. *Coming Soon: Film Trailers and the Selling of Hollywood Technology*. Jefferson, N.C.: McFarland & Company, Inc., 2009.

- Joseph, Jeff, Owner of SabuCat Productions, Interview by author, 6 April 2011. Phone Interview.
- Kernan, Lisa. *Coming Attractions: Reading American Movie Trailers*. Austin: University of Texas Press, 2004.
- Kula, Sam. *Appraising Moving Images: Accessing the Archival and Monetary Value of Film and Video Records*. Lanham, Maryland: Scarecrow Press, Inc., 2002.
- “Lucasfilm and Apple Bring Star Wars: Episode II to Starwars.com and Apple.com,” Apple Press Release. 10 August 2000. <<http://www.apple.com/pr/library/2000/aug/10lucasfilms.html>>
- Germain Lussier, “Fan-Made ‘Harry Potter and the Deathly Hallows Part 2’ Teaser Trailer,” */Film*. 18 April 2011. <<http://www.slashfilm.com/harry-potter-deathly-hallows-part-2-teaser-trailer/>>
- Marton, Andrew. “Today’s Trailers: Big and Costly, but Still A Tease.” *The New York Times*, 3 May 1992. p. 22 (H)
- Merin, Jennifer. “AWFJ Opinion Poll: All About Movie Trailers,” Alliance of Women Film Journalists 7 May 2008. <<http://awfj.org/2008/05/07/awfj-opinion-poll-all-about-movie-trailers/>>
- Miller, Mark S. “Helping Exhibitors: Pressbooks at Warner Bros. in the Late 1930s,” *Film History* 6, no. 2 (1994) : 188-196.
- Morra, Anne, Assistant Curator Museum of Modern Art’s Department of Film, Interview by author, 17 March 2011. Phone Interview.
- Philips, Brent, Media Specialist and Processing Archivist, The Fales Library and Special Collections, Interview by author, 18 March 2011. Email Interview.
- Pogorzelski, Michael, Director of the Academy Film Archive, Interview by author, 9 February 2011. Phone Interview.
- Quigley, Mark, Manager, Research & Study Center (ARSC) UCLA Film & Television Archive. Interview by author, 10 January 2011. Email Interview.
- Mike Schramm, “Why Apple.com hosts movie trailers,” The Unofficial Apple Weblog. 10 March 2011. <<http://www.tuaw.com/2011/03/10/why-apple-com-hosts-movie-trailers/>>
- Singer, Leah. “To Cut a Long Story Short.” *Hot Dog Magazine*. September 2004. Accessed Online. <[http://www.singer-leisinger.com/leigh/hotdogf\\_longstory.html](http://www.singer-leisinger.com/leigh/hotdogf_longstory.html)>
- Sloper, Amy, Assistant Conservator at Harvard Film Archive, Interview by author, 8 February

2011. Phone Interview.

Sluis, Sarah. "The buzz network: Online marketing finds new ways to engage moviegoers," *Film Journal International*. Online. 7 October 2010. <[www.filmjournal.com/filmjournal/content\\_display/eseach/e3id73c9c33f5de4e119ad63a01c41ec2e7](http://www.filmjournal.com/filmjournal/content_display/eseach/e3id73c9c33f5de4e119ad63a01c41ec2e7)>

Spencer, Liese. "Film: Coming soon: The Big Tease." *The Independent*. 3 December 1998 p. 12. Accessed Online. *ProQuest*. NYU Library.  
<<https://library-.med-.nyu-.edu/cgi-bin/ezproxy-.pl-?url=http://proquest-.umi-.com/pqdw eb-?did=36455689-&sid=3-&Fmt=3-&clientId=9269-&RQT=309-&VName=PQD>>

Staiger, Janet. "Announcing Wares, Winning Patrons, Voicing Ideals: Thinking About the History and Theory of Film Advertising." *Cinema Journal* 29, no. 3 (Spring 1990) 3-31.

Street, Sarah. "'Another Medium Entirely': Esther Harris, National Screen Service and Film Trailers in Britain, 1940-1960." *Historical Journal of Film, Radio and Television* 29, no. 4 (December 2009): 433-448.

Thomas, Kevin. "Movie Trailers Have Long Run," *Los Angeles Times*. 25 October 1966. p. C10

Video Pipeline Inc. v. Buena Vista Home Entertainment Inc. v. Video Pipeline Inc., 342 F.3d 191 (3<sup>rd</sup> Cir. 2003)

Wall, Karen, Access Officer of Irish Film Institute. Interview by author, 29 March 2011. Email Interview.