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Recycling Dorothy, Dinosaurs, and Dead Actors. Digi-Textuality in the TV-Commercials of the 1990s

Zusammenfassung:

Ein Charakteristikum vieler Werbespots der 1990er Jahre ist ihr hoher Grad an Selbstreferentialität und Selbstreflexivität, wobei Stilmittel und Präsentationsformen genau jenen der Spielfilme entsprechen. Der Einsatz von *Intertextualität* (im Sinne von Zitat und Allusion) zeigt einerseits, daß die Regisseure von Werbefilmen die gesamte Filmgeschichte ausbeuten, und andererseits, daß Szenen und Figuren aus Erfolgsfilmen in den letzten Jahren immer rascher wiederverwertet werden. Aufgrund der Entwicklung digitaler Verfahren wurden dabei neue Varianten filmischer Intertextualität kreiert, sozusagen eine *Digi-Textualität*, die nach einer Neudefinition des filmischen Zitats verlangt. Ausgehend von einer kurzen Darstellung filmischer Intertextualität präsentiert der Beitrag Beispiele von (überwiegend US-amerikanischen) Werbespots, die einige der Trends aufzeigen.

Summary:

Ads of the 1990s rely heavily on self-referentiality and self-reflexivity, and the devices and forms of presentation are exactly the same we can observe in feature films. The use of *intertextuality* in the sense of *citation* and *allusion* shows how the directors of commercials exploit the entire film history as well as that the time span of recycling blockbuster movies has decreased during the last years. In particular, the development of digital techniques has introduced new varieties of filmic intertextuality – a sort of *digi-textuality* which asks for new definitions of filmic citation. Proceeding from a brief look at filmic intertextuality, the paper will present examples of (mostly US American) TV spots which show some major trends.

Filmic Intertextuality – some introductory remarks

Throughout the last decades, intertextuality has been widely discussed in literary studies. According to a standard definition, it is the

relationship of copresence between two text or among several texts: [...] typically as the actual presence of one text within another. In its most explicit form, it is the traditional practice of quoting (with quotation marks, with or without specific references). [...] in still less explicit and less literal guise, it is the practice of allusion: that is, an enunciation whose full meaning presupposes the preception of a relationship between it and another text, to which it necessarily refers by some inflections that would otherwise remain unintelligible. (Genette 1997: 1-2)

However, as soon as we leave the domain of literary texts and proceed to filmic intertextuality, the case becomes more intricate for several reasons.

Film is a complex sign system which comprises several different codes. Some of them already existed prior to film and are shared with other media and arts (spoken and written language, music, frame composition, costume & make-up, acting, set/decoration & props); others are specific to film and television, or to use the old notion “motion pictures” (camera movements and montage). Following Rossi-Landi’s definition, a sign system encompasses not only at least one code and the rules to apply it, but also the semiotic context or the entire communicative situation, including the senders and receivers who actually exchange messages, as well as all messages which are or can be exchanged within the universe established

by the sign system itself (cf. Rossi-Landi 1985: 242). In the introductory chapter of *Linguistics and Economics* he describes signs systems as the “dialectical sums of codes and messages actually used by transmitters and receivers in favorable conditions” (Rossi-Landi 1975: 11). Accordingly, all these aspects have to be taken into consideration when talking about films referring to film or the intertextual relation between films. Looking at the hundreds of examples of filmic intertextuality, we see that all moments of the sign system film – from the various codes to messages – are actually used both for quotations and allusions.

Quoting other film texts can range from a single dialog line, a costume or a film score to citations in the closest sense, that is, the material integration of film clips. The latter procedure poses several problems.

Unlike written verbal texts, film has no quotations marks in the strict sense. Accordingly, we have to look for other devices which could function in an equivalent way, for instance showing the insertion on a screen. But how about cited film clips which are not embedded in a clearly established viewing situation in front of a screen but directly cut into the film. Aesthetic indicators (color vs. black-and-white, film style, film material, etc.) can likewise count as markers of a quotation. In addition, the appearance of actors or persons who do not belong to the cast of the primary film is another clue for a citation. During the last some fifteen years, advanced video techniques, and in particular CGI (computer-generated imagery), contributed to a further complication in the precise definition of a quotation, apart from the fundamental question of material (i.e. photochemical) film vs. digital film. They provide completely new ways to edit clips, which sometimes even blur the boundaries between citation and allusion. How much of the original source has to be used, and how much can it be remastered and changed, in order to still qualify as a citation *sensu stricto*? Think of a team of computer graphics artists who use their software and skills for several films. Is it citation or allusion when they insert animated images originally designed for one movie in a slightly altered but nevertheless recognizable way in a second one? These are many questions which deserve a thorough discussion in film theory and film semiotics.

In view of the vast field of filmic citation and allusion I will concentrate on one genre, commercials, and one specific type of intertextuality which could be called *digi-textuality*: citations which are achieved by the digital compositing of film clips.

Secondary commercialization of blockbuster movies and film tricks

Commercials have always relied on intertextuality in the sense of a mosaic or network of bits and pieces of our everyday culture, and movie or television celebrities have always acted as spokespersons for brands, thus relating the product to their stardom and features of their screen personae. After a certain decline in the 1970s, ad agencies and film directors started again to produce self-referential commercials in the late 1980s, and in the 1990s the trend continued. Many ads of this decade are highly self-referential and self-reflexive, no matter what product they promote.

There are several reasons for the increased self-reflexivity. Basically we could say that ads simply follow a general trend which can be observed in feature films. Whereas, according to Noël Carroll, extensive allusions in Hollywood mainstream movies of the 1970s were only visible to the small group of film-savvy viewers¹, the situation has changed in the late 1980s

and 1990s. Through movie books, journals and websites, knowledge of film and film history has reached a larger public, and more films than ever before are available on television, home video or DVD. Accordingly, the number of film-literate viewers has increased, in particular among the younger generations, and the play with intertextuality and self-reflexivity has almost become a constituent of some genres like in 1990s horror movies.² However, since ad agencies and their creative directors closely watch media production and viewing habits, the first statement should be reformulated: ads both follow and react to self-reflexive trends in feature films and use them consciously for their own purposes – of course to sell products, but in the first place there has to be someone who looks at the ad, or as Tom Robbins, vice-president and director of communications at Foote, Cone & Belding (quoted in Philpot 1997) says, “[i]t sounds sort of simplistic, but ideally you want to create something people want to watch. You have to reward people for watching.” Part of the reward is to address them as informed and media-savvy viewers.

Ads which rely on self-referential intertextuality demand a degree of reflexivity about the system of advertising; they thus speak to a higher form of media literacy where viewers are asked to generalize and abstract from specific texts. Contemporary culture is turned into a giant mine for intertextual references. [...] To recognize the ad text is to feel literate and may be a source of ego enhancement; or it may make us feel a part of an “in crowd” who are privy to a full understanding of the multiply layers of meaning. (Goldman/Papson 1994)

Nevertheless, the source has to be easily recognized. Accordingly, a number of ads refer to new and widely seen movies. A recent trend which we find both in feature films and in ads is that the “reaction time” to blockbuster movies is constantly decreasing, in other words, the time span between the release dates of movies with top domestic and world gross income and consecutive allusions in other filmic texts tends to be close to zero.

All the raptors and T-Rex dinosaurs populating the ads of the last years could serve as an example for this development. After a first series in the 1950s, the 1990s are the decade of the digital revival of dinosaurs in movies and documentaries, just think of *Jurassic Park* (Steven Spielberg, US 1993), *The Lost World – Jurassic Park* (Steven Spielberg, US 1997), *Jurassic Park III* (Joe Johnston, US 2001), *Godzilla* (Roland Emmerich, US 1998), and the TV series *Walking With Dinosaurs* (Tim Haines & Jasper James, UK-BBC 1999).³ As a consequence, commercials all over the world participated in this boom by presenting their versions of digital dinosaurs. *Gatorade* “Raptor vs. Raptor” (Steve Beck, US 2000; FCB, Chicago)⁴, first aired in February 2000 during the *NBA All-Star Game*, shows the basketball player Vince Carter of the *Toronto Raptors* during his training in the gym. Suddenly he is confronted with a “real” velociraptor (created by ILM Industrial Light & Magic) who starts to play basketball with/against Carter (*Fig. 1*). Both try hard to sink shots, and the panel shows the increasing scores for both “raptors”. Finally, after drinking the same soft drink as Carter, the four-legged raptor wins, clinging to the basket. The spot ends with two more raptors entering the gym. Already the year before, a commercial for a German chain of do-it-yourself stores, *i&M Bauzentren* “Dino” (Jan Wentz, DE 1999; Lowe & Partners, Frankfurt), presented another prehistoric monster. A dinosaur stalks around between skyscrapers and crashes bridges, buildings and vehicles. People run away in panic. The monster leaves disaster and ruins behind it. But when it kicks a small two story house, it cries out in pain, and raises its leg – its toes seem hurt: building material from this store even resists the attack of a monster (“Wenn’s halten soll – i&M Bauzentren. Alles zum Bauen”). However, dinosaur scenes are not only re-staged, they are also literally quoted, that is: materially inserted. In 1999, a German ad agency

managed to convince Steven Spielberg for the first time ever to make an excerpt from one of his films available for promoting something else than the film itself. The ad *HDI Versicherungen* “Jurassic Park – Lost World” (Andreas Eßer, DE 1999; Pentagon, Hamburg) uses a 13 second clip from *Lost World* with the T-Rex attacking cars and a bus in the streets of San Diego. But even in such a case, the viewer can rely on her or his car insurance, “HDI. Hilft Dir immer.”⁵

As spectacular as these dinosaur scenes might be, digital compositing cannot be reduced to the (re-)creation of prehistoric or alien monsters.

The Matrix (Andy Wachowski & Larry Wachowski, US 1999) had dramatic fighting scenes with breathtaking special effects:⁶ characters move so fast that they not only see the bullets but are even able to catch them, they can walk through solid walls, and when they jump they seem to freeze in mid-air and the camera circles around them in a 360-degree movement. Just a year later, an Italian director included the famous film tricks both of the woman standing still in the air and the passage through a wall in the ad *Peugeot 206* “Internet” (Ago Panini, IT 2000; EURO RSCG) (Fig. 2).

From shot-to-shot to “shot-in-shot”: Films and characters in interaction

As mentioned, quoting in the strict sense (that is the actual use of a scene from another movie) need not be marked by showing the clip to appear on a screen within the screen. There are several examples from the 1970s and 1980s both for feature films and commercials in which older film material is integrated directly into the new film in such a way that the old footage can be considered marked though not in the usual sense. The citation of the old movie has a particular purpose: to establish a sort of *creative dramatic universe* (in analogy to the “creative geography” discussed by Pudovkin in the 1920s) uniting the old and the new movie. Based on the standard shot/reverse shot editing for dialogues, old and new footage is matched in such a way that the old and the new characters seem to communicate and to interact.

The most extensive use of this editing trick can be found in *Dead Man Don’t Wear Plaid* (Carl Reiner, US 1982): the private eye Rigby Reardon (Steven Martin) not only asks a Humphrey Bogart character for help, but through re-edited clips from *The Big Sleep* (Howard Hawks, US 1946) to *White Heat* (Raoul Walsh, US 1949)⁷ he talks to almost every famous film noir character of the 1940s. Another movie example is the mirage sequence in *The Last Remake of Beau Geste* (Marty Feldman, US 1977); here Digby Geste (Marty Feldman) is talking to another Geste from an earlier movie version (Gary Cooper in the title role of *Beau Geste*; William Wellman, US 1939). In a series of ads for *Holsten Pils* (“Wayne”, “Bogart”, “Horror Film Censors”, “Gary Cooper”, “Psycho”, “Cagney”, “Marilyn”; Richard Sloggett & Graham Rose, UK 1983-88; TBWA GGT Gold Greenlees Trolt, London), Griff Rhys Jones is edited to interact with Hollywood stars like George Raft, Marilyn Monroe (1987), John Wayne, James Cagney, or Humphrey Bogart (all 1983).

In all these examples the quoted character and the new character could only interact through our ability to read the usual editing of the conversation situation in such a way that the persons in shots and reverse shots are placed by our imagination within the same space and time. However, the development of digital editing brought fundamental changes. With material editing, the clips had to be taken as they were and interaction could only be achieved

between the shots, but now filmmakers can combine old and new footage *within one and the same shot*, that is, persons who could have never met each other appear side by side. An outstanding film example, and accordingly hailed by critics like Roger Ebert (1994), is *Forrest Gump* (Robert Zemeckis, US 1994). Industrial Light & Magic wizards make it possible that Forrest Gump (Tom Hanks) meets several real life celebrities from media, music and politics like Elvis Presley or John Lennon, John F. Kennedy or Richard Nixon.

The quoted material can be altered to whatever is needed: characters are taken out of the original context and placed in a different scene, and images are changed in detail, for instance only the lips to be in synch with the new dialog. Except for the (constantly increasing) computer capacities as to speed and memory, there seem to be no limits to these procedures, which Duran has aptly called *Humanipulation* (1996)⁸. However, since the first examples appeared on the screen, discussion has started concerning not only aesthetic, but also ethical and legal implications (cf. Beard 1993; Winick 1997).

Ads recycling the past, or: the digital reanimation of Astaire & Co.

With the use of digital editing and compositing in commercials, ad agencies created a new type of spokesperson. Whereas in the old days, when an actress or actor who was either already too old or no longer with us, the celebrities were impersonated by look-alikes, today's directors have the chance to use vintage footage with the original celebrities and integrate them in whatever scene they want, as described above.

There are, of course, different opinions on these ads: the companies seem to be happy because they sell. Both film buffs and movie critics, however, have a more distanced view. In an article on this phenomenon, Roger Ebert is quoted with the following statement:

I don't have a problem with artistic quotation of moving images, as in "Forrest Gump," because there the intent is obvious and can be justified by the artistic license of the new artist [...] Using JFK in "Gump" is the movie equivalent of Warhol's Marilyn portraits. But in the case of TV commercials, unless a deceased star has specifically granted permission for this use, I think it is akin to grave robbery. To sell an image – i.e. the likeness and name – might be within the legitimate rights of an estate. But to recycle an actor's actual work, their acting, is shameful. (Broydo 1997)

According to all articles on this topic, the first digital ad which teamed up living stars with their deceased colleagues was *Coca-Cola Diet Coke "Night Club"* (Steve Horn, US 1991; Still Price Lintas, New York; R Greenberg Associates). Elton John *plays for* Humphrey Bogart (taken out of *All Through the Night*; Vincent Sherman, US 1942) and James Cagney (*Public Enemy*, William Wellman, US 1931 & *The Roaring Twenties*, Raoul Walsh, US 1939) and even *plays together* with Louis Satchmo Armstrong (taken out of *High Society*; Charles Walters, US 1956) (*Fig. 3*). The following year, in another ad for *Coca-Cola Diet Coke "Dance"* (*Fig. 4*), the singer Paula Abdul danced with Gene Kelly (*Singin' in the Rain*; Stanley Donen & Gene Kelly, US 1952), "joked with Groucho Marx and shared a Coke with a colorized Cary Grant" (Bloomberg News Services 1997; cf. Butler 2002: 325).

With regard to visual and plot strategies, several categories can be distinguished:

Scenes re-staged and digitally remastered

In a first group of commercials scenes are (re-)created which are more or less closely related to the stories which are characteristic of the screen personae of the dead stars.

Among the Hollywood stars who still appear on the small screen endorsing products long after they have left us is John Wayne. In the late 1990s, *Coors Light* started a series of beer commercials which combined old footage from Wayne's movies with new material, including images of the endorsed product which was put into his hands. Sometimes just Wayne's face is used and digitally pasted onto the body of an acting body double.

Coors Light "The Inspection" (Joe Pytka, US 1997; Foote, Cone & Belding, Chicago) presents Wayne as a two-star general (taken from *Cast a Giant Shadow*, Melville Shavelson, US 1966) confronting a drill sergeant who has previously barked at the recruits because he found beer on the base.⁹ Digitally remastered words and images of John Wayne from *The Comancheros* (Michael Curtiz, US 1961) and of the Cartwright family (from the *Bonanza* episode "Enter Thomas Bowers", Murray Golden, US-NBC 1964) are blended into new footage in *Coors Light* "Showdown" (Joe Pytka, US 1997; FCB, Chicago). In a modern-day Western saloon two roughnecks almost risk a saloon fight. However, when "The Duke" appears, they decide it's better to buy the entire bar a round of Coors Light (cf. Coors Brewing Company 1997). *Coors Light* "John Wayne" (Rick Levine, US 1999; FCB, Chicago) which combines clips from *El Dorado* (Howard Hawks, US 1967) with new scenes also ends in a saloon (Fig. 5). After their car has broken down two guys walk into a Western town. The moment they realize that they have entered a ghost town, a man on a horse asks, "What's the matter, guys, lost?" When they look up they see – John Wayne. It turns out that the place is not at all deserted, and they even get a cold Coors Light in the bar. All these ads have in common that the new scenes create situations in which a character played by John Wayne could have appeared, and that he is the one who brings the solution to any problems or quarrels caused by the product.

In one of the few European examples, *Ford Puma* "McQueen" (Paul Street, UK 1997; Young & Rubicam, London), another famous star in an equally famous movie scene is digitally revived (Fig. 6). Some 17 years after his death, Steve McQueen is once again driving through the streets of San Francisco, just like he did in *Bullitt* (Peter Yates, US 1968). The difference: it's a silver brandnew Ford Puma instead of the original green Mustang 390GT, and only McQueen's head and shoulders are taken from the original clip and pasted into new footage, shot exactly according to the old driving scenes (for details cf. Williams 1997; for a discussion of the entire spot cf. Hüser 2000).

Same scene – different props

A second group of ads go the other way round: an entire original scene is used, but the original props are replaced by the promoted product. If it fits, the scene can be taken wholesale, as is the case with *Braun Handblender* "The Honeymooners" (Maria Kostyk-Petro, US 1996; Lowe & Partners/SMS, New York), an ad featuring Jackie Gleason and Art Carney (Fig. 7). The commercial is based on a (pseudo) TV commercial "produced by" Ralph Cramden (Jackie Gleason) and his friend Ed Norton (Art Carney) in Episode 7, "Better Living

Through TV”, of the classic TV sitcom *The Honeymooners* (Frank Satenstein, US 1955).¹⁰ In the original scene, Cramden (Gleason) as the *Chef of the Future* tries to sell a new kitchen gadget called 2000 Handy Housewife Helper. Accordingly, the new ad only had to replace the old with the new utensil. Even most of the original dialog could be used, Art Carney and a Gleason soundalike had to record only a few new lines (cf. Gromer 1997; Holst n.d.; Waldron n.d.).

Although they are also based on substituting the original prop with the new product, some ads show a far bigger intervention, until the genuine atmosphere of the original footage is no longer preserved in the new text. According to critics, this is the case with a series of three commercials for *Dirt Devil* (Greg Strom & Doug Magallon, US 1997; Meldrum & Fewsmith Communications, Cleveland), aired on Super Bowl Sunday, January 26 1997, in which Fred Astaire is used to endorse various types of vacuum cleaners. The ads digitally cite some of Astaire’s classic dance routines in which he plays with a cane while dancing down the stairs like in *Easter Parade* (Charles Walters, US 1948) or actually dances with an object as in the famous scene in *Royal Wedding* (Stanley Donen, US 1951) where he moves around with a hat rack. However, when we believe critical fan voices, the meticulously staged dance style of Fred Astaire was destroyed in these commercials which ruined his classic air and hashed his famous dances into bits and pieces.¹¹

New characters in old scenes

Finally, there are commercials in which the digital compositing interventions are more extensive. They depart from original footage and insert new characters and/or new objects into the classic scenes. For his *Federal Express* “Oz” (Joe Pytka, US 2000; BBDO, New York), first aired during the XXXIV Super Bowl, Pytka has definitely chosen one of the best known sources: *The Wizard of Oz* (Victor Fleming, US 1939). The ad opens in Munchkinland when the Three Tough Kids sing their welcome song in the name of the “Lollypop Guild” for Dorothy (Judy Garland) (Fig. 8). The three of them are not the original Munchkins, but three actors shot in greenscreen, and the new film was matched with the original footage (for technical details cf. Suydam 2000). During the song their voices grow deeper and deeper, and they angrily realize that something is going wrong. From the sky, a today’s FedEx truck swirls down like Dorothy’s house in the original version. The driver takes his delivery papers and gets out of the truck. As he turns around to his truck, he and we see the Wicked Witch of the East’s feet protruding from under the truck (yet another intratextual reference back to the earlier scene in which Dorothy’s house landed in Munchkinland on top of the witch). The delivery man hands the three guys a FedEx parcel which contains helium filled balloons. After inhaling the gas, they finish the song with their normal voices and hand Dorothy a lollypop. The truck drives away on the yellow brick road accompanied by the cheers of all Oz inhabitants, and the voice-over states: “Whether it’s overseas or over the rainbow – FedEx can get it to places other shipping companies can only imagine.” The ad starts from the original action in the old scene, the new footage, however, first changes the plot and adds the dramatic twist (the voice troubles of the Three Tough Kids), and then presents the solution of the problem through the endorsed service.

Whereas all spots mentioned so far concentrated on one single source, there is even an ad which presents a whole series of digitally altered citations. Moreover, *Pepsi* "Set Piece" (Joe Pytka, US 1995; BBDO, New York) also transcends the aspect of intertextuality, since it is highly self-reflexive on several levels. The ad starts with a view over a TV control room, the crew is busy with the broadcast of a basketball game.¹² Among the players is Shaquille O'Neal (a well-known basketball player and long-term spokesman for Pepsi). During a time-out the producer starts a Pepsi commercial. Shaq (presented in a close-up on one of the monitors) looks up and turns his head towards the monitor at the other side of the room where the ad appears, as if he has heard the theme music of the ad and the fizzling of the soda. Suddenly he leaves both his own (profilmic) world – the basketball playground – and the monitor on which he and the game are presented, and walks or runs right through various monitors and all the movies and TV shows which are just being aired.

His first stop is on *I Love Lucy* (Fig. 9).¹³ In a clip from "Job Switching" (William Asher, US-CBS 1952, season 2, episode 36) he meets Lucy Ricardo (Lucille Ball) and Ethel Mertz (Vivian Vance) who work on the assembly line of a candy factory. Shaq (in black-and-white) enters the screen from the left, and, after a quick smile at Lucy, leaves the scene through the rear door. Back in color, he dashes through a cooking program and several documentaries showing penguins, a coral reef and the famous coverage of Armstrong walking on the moon. The TV guys can't believe their eyes, but the passage through programs continues. We hear the well-known jingle of *Bonanza*,¹⁴ and after the animated title with the map of the Ponderosa premises we see Shaq on horseback between two of the Cartwright guys (Fig. 10), even introduced by captions in the typical Western-style lettering: "STARRING SHAQUILLE O'NEAL". Before the eyes of the crew he then joins Roger Thornhill (Cary Grant) in *North by Northwest* (Alfred Hitchcock, US 1959) right in the middle of the famous chase when Thornhill has to run away from the crop duster. The two of them are running "side by side" and Shaq greets Thornhill, "Nice day, huh?" (Fig. 11). Since the trained O'Neal is faster, he surpasses Thornhill, and – steps into the next scene. This time, again in black and white he comes into the kitchen of *The Honeymooners*¹⁵ (Fig. 12). Ralph Kramden (Jackie Gleason) is sitting at the (kitchen) table, and, accompanied by laugh tracks, he starts talking to O'Neal, "Hi, you, pal –". The Gleason character turns around and sees his guest, and O'Neal realizes who is talking to him. In the split of a second both look more than bewildered and jump up. Shaq runs off only to enter a news show on the neighboring screen. He steps on the table of the anchor who looks astonished at the uninvited guest. Shaq's hand reaches into the screen above, showing a Pepsi ad with Cindy Crawford, and grabs the big Pepsi bottle presented in the foreground. He takes the bottle away and Crawford looks down as if to find out what has happened to her commercial. Finally he has gotten the object of his desire, for which he left the game in the first place, and, right in the middle of Monument Valley, he starts drinking the soda. The crew is still closely watching what is going on on their screens. When the bell announces that the time-out is over, they wonder how Shaq will get back. O'Neal looks up, turns around and starts to run back through the shows. Since he is now on a different level of monitors, he enters a not previously presented screen showing a cartoon, and a cartoonized O'Neal (still carrying his now toon-bottle of Pepsi) accepts the lift offered by Woody Woodpecker coming around in a red car.¹⁶ On the way back, he passes once more through *I Love Lucy* and a summit coverage on the monitor to the left (with the arm and the bottle already in the left one and the rest of the body still at *Lucy*'s). Finally, he is back where he

belongs – on the court –, and a second later he sinks a perfect shot. The guys in the control room jump up with a roar, and, at last, Shaq can finish his Pepsi. The image of Shaq and his Pepsi bottle starts to wobble in wave lines; then he reappears on all monitors, and in a direct address he asks the viewer, “Who said there’s nothing good on TV?” The spot ends with the Pepsi logo on all monitors.

Shaq’s inter-/intratextual passage through film and TV history was initiated by the product presented in a commercial on another monitor far away from his. All of a sudden, Shaq was able to perceive that there was something out there he was longing for, and he was not only driven by this desire for a Pepsi, but also enabled by it. In this sense, the spot is not only self-reflexive but even *self-generating*: the product produces its own advertising. In this sense, the ad is also an example for the way digital techniques try to become invisible (cf. Frauenfelder 1999) and hide behind an agent both inside and outside the diegetic universe they have created.

Anmerkungen

- 1 In his analysis of extensive allusions in Hollywood mainstream movies of the 1970s, first published in 1982, Noël Carroll could still speak of two simultaneous movies:
“There was the genre film pure and simple, and there was also the art film in the genre film, which through its systems of allusions sent an esoteric meaning to film-literate exegetes. [...] It seems that popular cinema wants to remain popular by developing a two-tiered system of communication which sends an action/drama/fantasy-packed message to one segment of the audience and an additional hermetic, camouflaged, and recondite one to another.” (Carroll 1998: 244-245)
- 2 Wes Craven’s self-reflexive twists, both in *Wes Craven’s New Nightmare* (US 1994) and in his *Scream* series (US 1996, 1997, 2000), have certainly influenced the entire genre, and in particular the latter films are in turn extensively quoted in subsequent teeny horror films like *Scary Movie* (Keenen Ivory Wayans, US 2000).
- 3 As of October 2002, the “World All-Time Box Office Chart” at IMDb gives the following ranking (world gross income in million \$): 4. *Jurassic Park* (\$ 919.7); 14. *The Lost World: Jurassic Park* (\$ 614.3); 52. *Godzilla* (\$ 375.8); 59. *Jurassic Park III* (\$ 362.9).
- 4 The filmographic data of the commercials are given as complete as possible in the following way: *product/brand* “title of the ad” (director, country [ISO 3166] release year; agency).
- 5 In the first spot for HDI Haftpflichtverband der Deutschen Industrie, Andreas Eßer has used a clip from *King Kong* (Merian C. Cooper & Ernest Schoedsack, US 1933); after the giant ape has destroyed the palisades around the village, the insert recalls another service, the “HDI Gebäudeversicherung” (DE 1999; Pentagon, Hamburg).
- 6 As of October 2002, the “World All-Time Box Office Chart” at IMDb had *The Matrix* at rank 30 (\$ 456.3). For a discussion of speed and motion in *The Matrix* cf. Ndalianis 2000.
- 7 The shots are taken from the following films: *The Big Sleep* (1946, Howard Hawks; Humphrey Bogart); *The Bribe* (1947, Robert Z. Leonard; Ava Gardner, Burt Lancaster, Charles Laughton, Vincent Price); *Dark Passage* (1947, Delmer Daves; Bogart); *Deception* (1946, Irving Rapper; Bette Davis); *Double Indemnity* (1943, Billy Wilder; Fred McMurray); *The Glass Key* (1942, Stuart Heisler; Veronica Lake); *Humoresque* (1946, Jean Negulesco; Joan Crawford); *In A Lonely Place* (1950, Nicholas Ray; Humphrey Bogart); *I Walk Alone* (1947; Byron Haskin; Kirk Douglas); *Johnny Eager* (1941; Mervyn LeRoy; Edward Arnold, Lana Turner); *The Killers* (1947; Robert Siodmak; Ava Gardner); *The Lost Weekend* (1945, Billy Wilder; Ray Milland); *Notorious* (1946, Alfred Hitchcock; Ingrid Bergman); *The Postman Always Rings Twice* (1946, Tay Garnett; Lana Turner); *Sorry, Wrong Number* (1948, Anatole Litvak; Barbara Stanwyck); *Suspicion* (1942, Alfred Hitchcock; Cary Grant); *This Gun For Hire* (1942, Frank Tuttle; Alan Ladd); *White Heat* (1949, Raoul Walsh; James Cagney).
- 8 As to the various methods applied, Lorene Duran (1996) distinguishes four different types of *Humanipulation*: *spatial humanipulation* (the images of actors are taken out of the original scene and placed in a different

- film); *animated manipulation* (digitally altered images, for instance “mouth morphing” to have somebody say something else); *combined manipulation* (using both displacement and alteration); and *synthetic manipulation* (where a digital replica of an actor is generated only within the computer).
- 9 “The John Wayne/Coors spot was built around original footage from ‘Cast a Giant Shadow.’ What Wayne says in the commercial, he actually said in the film. New dialogue was added by a voice impersonator with Wayne off-camera. Wayne was pulled out of the original footage by a rotoscoping process similar to single-frame painting. The isolated image was saved on video over a blue background. A live test composite was made using a video switcher that played back Wayne and combined his image with the video output on the live camera to reference how the two lined up. Lighting, lenses and camera angles, as well as action, all had to match.” (Gromer 1997) The tough sergeant is played by R. Lee Ermey alluding to his role from *Full Metal Jacket* (Stanley Kubrick, US 1987) (cf. Bianculli 1996, Bloomberg News Services 1997).
 - 10 *The Honeymooners* is a classic 1950s sitcom. It started as part of *The Jackie Gleason Show* in 1952 until it was produced as a full season series on its own in 1955-1956 (in the 1960s it was revived once again for *The Jackie Gleason Show*) (cf. Brooks & Marsh 1995: 476-477 & 517-518; Simon 1997). The main characters are Ralph Kramden (Jackie Gleason), his wife Alice (Audrey Meadows), Ed Norton (Art Carney) and his wife Trixie (Joyce Randolph).
 - 11 “In all of Astaire’s movies, his dances were filmed in one take, and in such a way that the viewer was always watching his whole body, from head to toe. In this commercial, the music is very choppy and the dance reflected that. There were several cuts during the 20 second routine, and at times the only visible part of Astaire’s body are his feet. This is something he never would have tolerated in his movies, and it’s definitely not in keeping with the spirit of his talent.” (Berney 1997)
 - 12 When the ad was first aired, the spot got an extra reflexive twist through the particular context in which it was presented – right during the NBA 1995 playoffs, a context that was not guaranteed, but hoped for, as Gary Hemphill, then manager of public relations at the Pepsi-Cola company states: “We couldn’t have been more fortunate that Magic made it so far, it literally looks like the commercial is part of the game. They’re playing and then it segues right into the spot.” (Quoted in Winters 1995)
 - 13 *I Love Lucy* was one of the most popular classic sitcoms of the 1950s, starring Lucille Ball and Desi Arnaz. The show ran for six seasons from 1951 to 1957 (cf. Brooks & Marsh 1995: 492-493, Oppenheimer 1998, Waldron n.d., and the respective pages on TV Tome and TV Land).
 - 14 *Bonanza* was a long-running Western show, aired on NBC between 1959-1973. The series told the story of the wealthy Cartwright family and their life on the Ponderosa Ranch, somewhere near Virginia City, Nebraska (cf. Brooks & Marsh 1995: 123).
 - 15 For information on *The Honeymooners* cf. note 10. It was not possible to find out the episode this clip was taken from, most probable it is from one of the “Classic 39” from 1955/56. (Cf. Holst n.d., Honeymooners – TV Tome = Ward n.d., Katsigeorgis 1998, Gromer 1997, Waldron n.d.)
 - 16 *Woody Woodpecker* was a long-living toon character (US 1940-1972), created by Walter Lantz. Due to the huge number of cartoons it would need an absolute Woodpecker specialist to find the origin of the car clip (if there is any); the character, however, looks like the design used in the late 1950s and early 1960s (cf. Maltin 1987: 168-186; “Woody Woodpecker” at BCDB).

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Abbildungen



Abb. 1: Gatorade “Raptor vs. Raptor”



Abb. 2: Peugeot 206 “Internet”



Abb. 3: Coca-Cola Diet Coke “Night Club”



Abb. 4: Coca-Cola Diet Coke “Dance”



Abb. 5: *Coors Light* "John Wayne"



Abb. 6: *Ford Puma* "McQueen"



Abb. 7: *Braun Handblender* "The Honeymooners"



Abb. 8: *Federal Express* "Oz"



Abb. 9: *Pepsi* "Set Piece"



Abb. 10: *Pepsi* "Set Piece"



Abb. 11: *Pepsi* "Set Piece"



Abb. 12: *Pepsi* "Set Piece"