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*Stars
on sale!*

Hollywood in
American advertising
(1930-1970)

Roger Biosca Collection

Temporary Touring Exhibition

Stars on Sale!

Hollywood in American Advertising (1930-1970)

Roger Biosca Collection

The film and advertising industries came together in the late nineteenth century and since then have never let up in fusing their common interests. Most of the films offered the image of a better life, and everything that the viewer saw from his cinema seat became a goal to achieve through consumption. Advertising became the guide that showed the audience what to buy to live like their idols.

Convinced that this relationship was good for both sectors, film and advertising turned film stars into advertising stars. Hollywood had invented the star system so as to have a powerful advertising tool to publicize its movies. Why not also use it to advertise the other signs of the contemporary era? Cinemas, streets, shop windows and supermarkets were filled with images in which actors revealed their beauty secrets or what presents they gave their partners for Christmas. Why waste time looking for a suitable product if our favourite star has already found it for us?

In this exhibition you will see a select number of adverts that appeared in American magazines between 1930 and 1970, taken from the Roger Biosca Collection, illustrating this facet of the relationship between film and advertising.

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THE EXHIBITION

All the advertisements that are on display in this exhibition belong to the Roger Biosca Collection.

The exhibition is made up of the following material:

- **151 original framed advertisements**, the majority from between 1930 and 1970, taken from American magazines such as *Life*, *The Saturday Evening Post*, *Lady's Home Journal*, *Colliers* or *Esquire*. All these advertisements feature Hollywood film actors and actresses promoting a specific product. These advertisements are grouped into 7 areas:
 - Introduction
 - Beauty
 - Tobacco
 - Motoring
 - Technology
 - Food & drink
 - Clothes and home accessories
- 10 reproductions of signed photographed of Hollywood actors and actresses

CREDITS

Production
MUSEU DEL CINEMA

Curator
ROGER BIOSCA

Design
MOSTRA COMUNICACIÓ

Texts
MARIA BEGOÑA SÁNCHEZ GALAN

Audiovisual material
IMAGO PRODUCCIONS

Photographs of actors
CINEMA MUSEUM – VICENÇ ARROYO COLLECTION

Stars for sale!

Hollywood in American Advertising
(1930-1970)
ROGER BIOSCA Collection

(text: María Begoña Sánchez Galán *)

The film and advertising industries came together in the late nineteenth century and since then have worked at creating the signs that shaped much of the imagery of the twentieth century. Their messages encouraged viewers to get involved in the consumer society, a world that went hand in hand with new ways of understanding the economy, politics, society and culture.

Film, which very soon became the mirror of the conception of the West, emerged as the role model of this new world. Most of the films offered the image of a better life, and everything that the viewer watched from his cinema seat became a goal to achieve.

Some of the dreams promised to come true through consumption, and advertising became the guide that showed the audience what to buy to live like their idols. Convinced that this relationship was good for both sectors, film and advertising turned movie stars into advertising stars. Hollywood had invented the star system so as to have a powerful advertising tool to publicize its movies. Why not also use it to advertise the other signs of the contemporary era? Cinemas, streets, shop windows and supermarkets were filled with images in which actors revealed their beauty secrets or what presents they gave their partners for Christmas. Why waste time looking for a suitable product if our favourite star has already found it for us?

In this exhibition you will see a select number of adverts, taken from the Roger Biosca Collection, illustrating this facet of the relationship between film and advertising and mostly spanning the period between 1930 and 1970. They have been taken from large-

circulation general-interest American magazines, such as *Life*, *The Saturday Evening Post*, *Lady's Home Journal*, *Colliers* and *Esquire*. These are adverts aimed at a general audience, at readers who whether they were great cinema fans or not lived under the influence of the gods of this Olympus known as Hollywood.

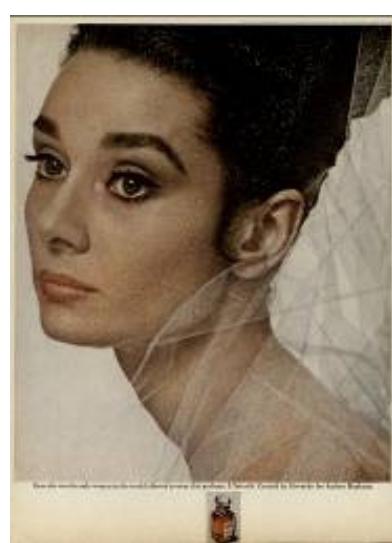


BEAUTY

Every fan's dream is to resemble movie stars, and one cannot be a star without radiating glamour and beauty. Fortunately advertising, with the help of actors, teaches us to keep ourselves forever young.

Cosmetics occupy an important place in this chapter, notably Max Factor, the most famous make-up artist in the film industry. The stars took his products home with them after the shoot and this encouraged his company to open a store in Hollywood.

Another brand that is linked to the cinema is Lux, who used the slogan "the soap of the stars" during seventy years in hundreds of advertisements featuring more than 1,500 stars from around the world. Meanwhile, Audrey Hepburn, the eternal icon of glamour, was the muse of the great *haute couture* creations and the perfumes of her friend Givenchy. In the world of beauty, Audrey Hepburn and Givenchy are the form and content of the same idea.



MOTORING

The motorcar was the perfect representation of modernity, industry and urban life, and as such appeared again and again in films.

The presence of brands on screen is not the result of chance; it is part of a strategy known as *product placement*. It consists of deploying advertising in films in exchange for remuneration. This creates a new type of advert that goes almost unnoticed and associates the product with the values of the fictional work. Makes of car have always collaborated with the film industry and, thanks to this technique, we have seen all the major car manufacturers appear in movies.

Away from the cinema, in magazines, actors also helped to sell these products. Here we can see a very representative example in the case of De Soto, a car that made history in the golden age of Hollywood.



SMALL WONDER

EVINRUDE OUTBOARDS
GARAGE OF AMERICAN MOTOR INNOVATION



Walt Disney, You've Got
Another Hit

DE SOTO
America's Smartest
Low-Priced Car



CAROLE LOMBARD TELLS WHY SHE PICKED DE SOTO



Why Spencer Tracy Owns a DeSoto!

DeSoto
AMERICA'S
SMARTEST
LOW-PRICED
CAR

CLOTHES AND HOME ACCESSORIES

During the 1930s, the centre of fashion had shifted from Paris to Hollywood. It was to the silver screen that women seeking trends for the following season turned. Aware of this, designers and department stores imitated the outfits worn by stars, both in films and in their private lives.

Fashion is, perhaps, the industry that has been most influenced by cinema. Think how Humphrey Bogart's gabardines, or the cardigans called *rebecas* in Spain after the Hitchcock film, became part of daily life. Undoubtedly, Hollywood had the ability to revolutionize the world of fashion.

The image of the home did not escape the influence of Hollywood either, nor could actors escape the interest of fans in knowing what kind of places their idols lived in. Actors, when they were off screen, were forced to continue living in a kind of set with which they maintained the public image that the studios had created for them. Not for nothing stars were created as advertising constructs to attract the public to the cinema, and as such were required to play their role night and day. It was the price that the industry made them pay for turning them into icons of a new world.

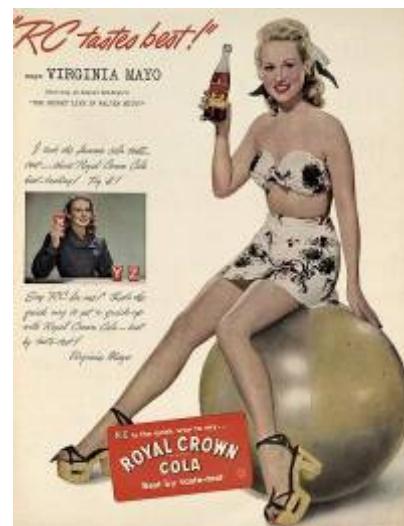


FOOD AND DRINK

The star system was born at a time when society was undergoing deep social and political changes. Younger generations wanted to be different, and this desire also affected the domestic environment.

Food, which until then had remained in the private sphere, was also influenced by the image that came out of Hollywood. Films encouraged people to replace fresh food with processed, and to try many new brands. The aim was to make the home as well a reflection of what could be seen in the movies, especially when it came to having friends round and offering them the best cocktail or beer.

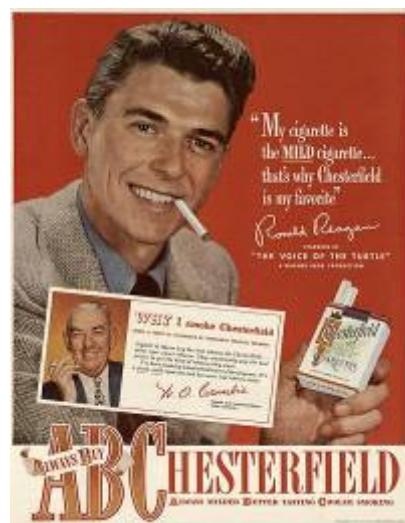
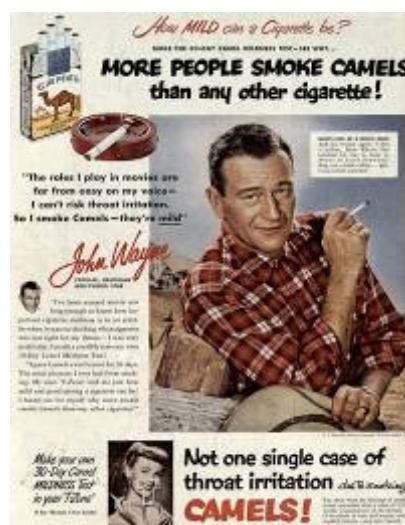
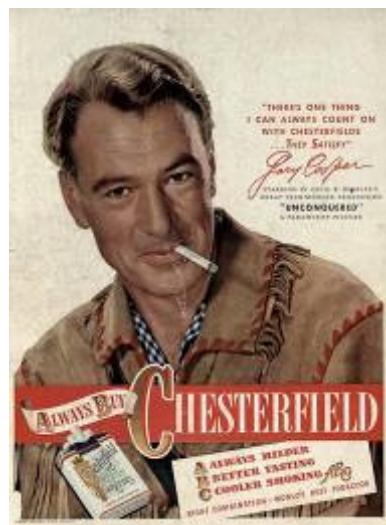
As for drinks, Coca-Cola was the brand that has most often been linked to the film industry. Its biggest competitor, Pepsi, had for some time benefitted from the invaluable advertising help of Joan Crawford, who was married to the company chairman. The third competitor, Royal Crown, fought using the same weapon, that of fame, to secure a place in the market.



TOBACCO

Since the early twentieth century, advertising had associated the act of smoking with the image of the modern man, and in order to double product sales, it aimed to make women regular cigarette smokers. In the 1920s advertisers used tobacco as a symbol of women's liberation and managed to identify it with the struggle for their right to vote. Hence tobacco on screen helps to identify not only hard, masculine men, but also liberated women who are mistresses of their own destiny.

The relationship between tobacco and film began with sound films, since, as the adverts of the time exclaimed, sound films required actors with voices that were clear and well defined. Cigarettes, according to the manufacturers, were a great help in this regard. We can see this in the many cigarette advertisements starring actors over decades. Strangely, the majority refer to the smoothness of tobacco, something that does not irritate the throat or induce coughing.

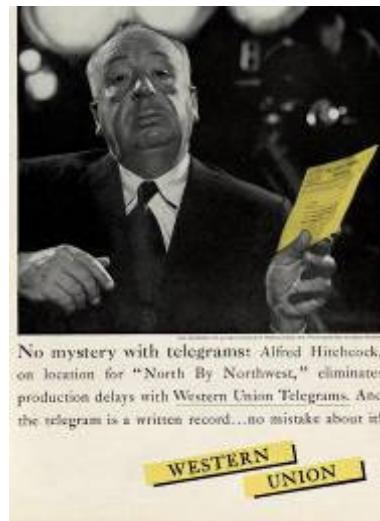


TECHNOLOGY AND COMMUNICATION

The actors who appeared in adverts did not do so just to sell shirts and watches. Almost all of the advertisements included the title of a film starring the actor. Many were showing in movie theatres at the time and these campaigns served to promote both advertising brands and Hollywood studios.

The actors were obliged by contract to participate in these messages and sometimes had no right to charge for the extra work. It was the studios that decided when, how and to what end it would cede the image of its stars. Film, capable of selling everything, also advertised itself.

The entertainment and information industries were growing at an unstoppable pace and the commercialization of small-format cameras, both photographic and domestic film, gave people the opportunity to tell their own stories.



No mystery with telegrams: Alfred Hitchcock, on location for "North By Northwest," eliminates production delays with Western Union Telegrams. And the telegram is a written record...no mistake about it!

WESTERN UNION



LIST OF THE ADVERTISEMENTS ON DISPLAY

Actor/actriu - marca - any
INTRO
001 Mary Pickford – Pompeian Beauty – 1916
002 Paramount Pictures – 1926
003 Gary Cooper – Lucky Strike – 1937
004 Rita Hayworth - Max Factor Hollywood – 1946
005 Marilyn Monroe – Tru-Glo. Westmore Cosmetics – 1953
006 Woody Allen – Smirnoff – 1966
007 Raquel Welch – Coca-Cola – 1970
008 Sharon Stone - Diet Coke - 1984
009 Brad Pitt - Tagheuer - 1999
010 Scarlett Johanson - Dolce & Gabban - 2011
BEAUTY
011 Ginger Rogers – Lux – 1937
012 Hedi Lamarr – Ayds – 1939
013 Clark Gable & Vivien Leigh – 1939
014 Rita Hayworth – Max Factor Hollywood – 1942
015 Boris Karloff – Williams – 1944
016 Judy Garland - Woodbury Powder – 1944
017 Lana Turner - Max Factor Hollywood – 1944
018 Veronica Lake – Woodbury Powder – 1945
019 Joan Crawford – Lux – 1947
020 Ivonne De Carlo – Max Factor Hollywood – 1948
021 Ava Gardner – Woodbury Powder – 1949
022 Esther Williams – Jergens Lotion – 1950
023 Marilyn Monroe – Rayve Shampoo – 1951
024 Elizabeth Taylor – Clear Red. Max Factor Hollywood – 1951
025 Gloria Swanson – Jergens Face Cream – 1951
026 Bette Davis – Lustre Creme – 1951
027 Deborah Kerr – Lustre-Creme – 1951
028 Loretta Young – Avon Cosmetics – 1952
029 Burt Lancaster – Amm-i-dent - 1952
029 bis Kirk Douglas – Amm-i-dent – 1952
030 Gene Tierney – Tru-Glo. Westmore Cosmetics – 1952
031 Estrelles de Hollywood- Lustre-Creme – 1953
032 Lauren Bacall – Lux – 1954
033 Grace Kelly – Lux – 1954
034 Ava Gardner – Lustre-Creme – 1953
034 bis Elizabeth Taylor – Lustre-Creme – 1954
035 Anita Ekberg – Lustre-Creme – 1958
036 Elsa Martinelli – Pond's – 1959
037 Audrey Hepburn – Givenchy – 1960
038 Sophia Loren – Lux – 1960
039 Natalie Wood – Lux – 1960
TOBACCO
040 Dolores Del Rio – Lucky Strike – 1937
041 Carole Lombard – Lucky Strike – 1937
042 Joan Bennett – Chesterfield – 1942
043 Fred Astaire & Rita Hayworth – Chesterfield – 1941
044 Rita Hayworth – Chesterfield – 1942
045 Dorothy Lamour – Chesterfield – 1947
046 Ann Sheridan – Chesterfield – 1947

047 Gregory Peck – Chesterfield – 1947
048 Gary Cooper – Chesterfield – 1948
049 Susan Hayward – Chesterfield – 1948
050 Alan Ladd – Chesterfield – 1948
051 Ronald Reagan – Chesterfield – 1948
052 Charles Boyer – Chesterfield – 1948
053 Rex Harrison – Lucky Strike – 1948
054 Joan Fontaine – Chesterfield – 1949
055 Joan Crawford – Chesterfield – 1949
056 Humphrey Bogart – ASR – 1949
056 bis Ronald Reagan – Cigar Institute of America, Inc. – 1951
057 Bing Crosby, Perry Como, Bob Hope i Arthur Godfrey – Chesterfield – 1950
058 Marlene Dietrich – Lucky Strike – 1950
059 Bing Crosby – Chesterfield – 1950
060 Henry Fonda – Camel – 1952
061 John Wayne – Camel – 1952
062 Tyrone Power – Camel – 1953
063 Lucille Ball – Philip Morris – 1954
064 Deborah Kerr – Chesterfield – 1954
065 Ann Sothern – Lucky Strike – 1954
FOOD & DRINK
066 Shirley Temple – Quaker Puffed Wheat – 1937
067 Fred Astaire - Royal Crown Cola – 1941
068 Claudette Colbert - Royal Crown Cola – 1942
069 Betty Grable – Royal Crown Cola – 1944
070 Lauren Bacall - Royal Crown Cola – 1946
071 Virginia Mayo - Royal Crown Cola – 1947
072 Paulette Goddard – Royal Crown Cola – 1948
073 Barbara Stanwyck - Royal Crown Cola – 1948
074 Gregory Peck – Pabst Blue Ribbon – 1948
075 Bing Crosby – Canned Cling Peaches – 1949
076 Groucho Marx – Blatz – 1951
077 Doris Day - Royal Crown Cola – 1951
078 Esther Williams – Whitman's Sampler- 1952
079 Lassie – Red Heart – 1954
080 Gene Kelly – Durkee, The Glidden Co. – 1955
081 Edward G. Robinson – Heublein- 1957
082 Errol Flynn & Joseph Schildkraut - Heublein – 1959
083 Harpo Marx – Smirnoff – 1961
084 Jerry Lewis – Planters – 1963
085 Jerry Lewis - Royal Crown Cola – 1963
086 Woody Allen – Smirnoff – 1966
087 Woody Allen – Smirnoff – 1966
088 Jack Palance – Heublein – 1966
089 Rex Harrison – Post Cereals – 1967
090 Sean Connery – Jim Beam – 1967
091 Paul Newman – Coca-Cola – 1971
MOTORING
092 Eddie Cantor – De Soto – 1937
093 Carole Lombard – De Soto – 1939
094 Ginger Rogers – De Soto – 1939
095 Spencer Tracy – De Soto - 1939
096 Walt Disney – De Soto – 1940

097 Loretta Young – Auto-Lite – 1948
098 Bette Davis – Auto-Lite – 1948
099 Lucille Ball – Auto-Lite – 1949
100 Barbara Stanwick – Auto Lite – 1949
101 Gary Cooper – Johnson – 1951
102 Gregory Peck – Auto-Lite – 1951
103 Groucho Marx – Auto-Lite – 1951
103 bis Bob Hope – Auto-Lite – 1952
104 Gary Cooper – Auto-Lite – 1952
105 Tyrone Power – Auto-Lite – 1953
106 Rock Hudson – Evinrude – 1964
TECNOLOGIA / COMUNICACIÓ
107 Paramount Pictures – 1927
108 Paramount Pictures – 1930
109 Cecil B. DeMille – Bell & Howell – 1938
110 Mervyn LeRoy – Bell & Howell – 1938
111 James Stewart – American Broadcasting Company – 1946
112 Charlton Heston – Stereo-Realist – 1952
113 Bing Crosby – Bolex – 1956
114 Alfred Hitchcock – Minox. Kling Photo Corp. – 1955
114 bis Alfred Hitchcock – Western Union – 1959
115 Kirk Douglas, Charlton Heston, Glenn Ford – Admiral - 1957
116 Julie Andrews – RCA Victor – 1965
117 Lorne Greene, Michael Landon, Dan Blocker & Pernell Roberts- "Bonanza" RCA-1965
CLOTHES & HOME ACCESSORIES
118 Shirley Temple – Lane Cedar Hope Chest, The Lane Co. -1944
119 Veronica Lake – North Star Blankets – 1945
120 Bob Hope – General Electric - 1947

121 Marilyn Maxwell – Quadriga, Ely & Walker – 1948
122 Ingrid Bergman – U.S. Saving Bonds – 1948
123 Humphrey Bogart – Kimberly, Eversharp – 1948
124 Humphrey Bogart – Marlboro – 1948
125 Cary Grant & Mirma Loy – International Sterling – 1948
126 Claudette Colbert – Knapp Monarch – 1949
127 James Stewart – Elgin – 1950
128 Rita Hayworth – Mojud – 1952
129 Ronald Reagan – Van Heusen – 1953
130 Zsa Zsa Gabor – Paper-Mate – 1953
131 Tony Curtis - Chief Apparel, Inc. – 1954
132 Robert Wagner – Van Heusen – 1954
133 Tony Curtis – Van Heusen – 1954
134 Kirk Douglas – Van Heusen – 1954
135 Burt Lancaster – Van Heusen – 1955
136 Ava Gardner – Acrilan – 1956
137 Rock Hudson – Eagle Clothes, Inc. – 1957
138 Elizabeth Taylor & Don Taylor – Artcarved, JR Wood & So.- 1960
139 Joe E. Brown – Paper Mate – 1960
140 Kim Novak – Simmons – 1960
141 Frank Sinatra – The Sands - 1961
142 Claudia Cardinale – Foster Grant – 1964
143 Anthony Quinn – Foster Grant – 1966
144 Mia Farrow – Foster Grants – 1966
145 Vittorio Gassman – Foster Grants – 1966
146 Raquel Welch – Foster Grant – 1968

The following photographs highlighted in grey are framed together in a single frame

TECHNICAL SPECIFICATIONS OF THE TOURING EXHIBITION

1. Exhibition material

151 advertisements, framed in black aluminium frames with the following dimensions:

144 frames measuring 30x42cm.
2 frames measuring 60x42cm.

8 triple methacrylate panels measuring 180x60cm, featuring the exhibition texts.

10 reproductions of photographs of film stars on methacrylate panels measuring 32x22cm.

1 black aluminium frame with the text of the exhibition credits.

2. Packaging

For transportation, all the frames are placed in sturdy wooden boxes and protected by cardboard dividers. Any hirer of the exhibition must store this packaging material in a suitable enclosed area so it can be reused for returning the exhibition. Those in charge of setting up the exhibition must pack all the frames in the same way they received them.

When packing the frames for return, it is essential that they be placed in the same box they came in (each picture is numbered).

3. Placing the photographs

The exhibition consists of 7 areas: introduction, beauty, tobacco, motoring, technology, clothes & home accessories, and food & drink.

Each section has a panel containing the accompanying text, while the introduction has two. The sections can be placed in any order, though the introduction should always be first.

Within each section, the advertisements should be placed in chronological order (the numbering of the frames follows this approach).

The frames can be hung on the wall in two rows, one above the other, as the Cinema Museum did for the original exhibition (see presentation photographs). If this is done, the length of wall needed is approximately 45 metres.

4. Setting up

The Cinema Museum will deliver using a haulage company the material listed in section 1 so that the hirer can set up the exhibition. This will basically entail hanging the pictures and texts in the usual fashion in the exhibition room (using hooks, string with a guide at the top, etc.).

Since the frames are quite small, we recommend fixing each one with a security hook at the bottom (or using another security system) to make it impossible or very difficult for visitors to remove the frames. If no security hooks are used, a high level of vigilance must be maintained.

5. Conditions of the exhibition room

The room in which the exhibition is displayed must conform to minimum security conditions with regard to theft, fire and the preservation of the exhibition material.

6. Basic conditions of the loan

In order to undertake the ceding of the exhibition, the hirer must sign a contract with the Cinema Museum, in which the conditions of the loan are set out, especially the following:

- The hirer must bear the cost of transporting, setting up and dismantling the exhibition.
- The hirer must take out a door-to-door insurance policy for the exhibition, (insurance value: €14,500.00). The hirer must send the insurance certificate to the Cinema Museum before the exhibition is sent to its destination.
- The hirer must pay for the hire cost of the exhibition by bank transfer before the exhibition is taken to its destination. The cost of hiring the exhibition is:
 - €4,000: 1-2 months
 - €3,000: 2 weeks-1 month.

These rental costs include the management costs related to the itinerary. If the exhibition is required for a period longer than two months, this amount will vary. For more information on this matter, please contact:

Jordi Pons i Busquet
Director of the Cinema Museum
C/ Sèquia, 1 - 17001 Girona
Tel.: 972 412 777 – Fax: 972 413 047
Email: jpons@ajgirona.org

- The exhibition must be returned to the Cinema Museum within the period stipulated in the hire contract and in accordance with the established conditions.
- The logo of the Cinema Museum must feature in the exhibition credits and any publicity material created by the exhibition promoters.
- In all references to the exhibition, its full title must be maintained: ***Stars on Sale. Hollywood in American Advertising 1930-1970. Roger Biosca Collection***, without shortening it.

7. Graphic image and the possibility of a catalogue

If the hirer so wishes, we can send high-definition digital images of some representative advertisements from the exhibition. These can be used in the publicity material for the exhibition: posters, leaflets, press dossiers, etc.

The Cinema Museum, as the exhibition producer, has published an accompanying catalogue, which features the texts and the majority of the advertisements on display. This catalogue has been published in three versions (Catalan, Spanish and English) and can be bought from the following website:

http://www.blurb.com/search/site_search?search=Museu+del+Cinema

8. Contact person

To request the hiring of the exhibition or for any questions regarding the itinerary, please contact:

Jordi Pons i Busquet
Director of the Cinema Museum
C/Sèquia, 1 - 17001 Girona
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Email: jpons@ajgirona.cat
