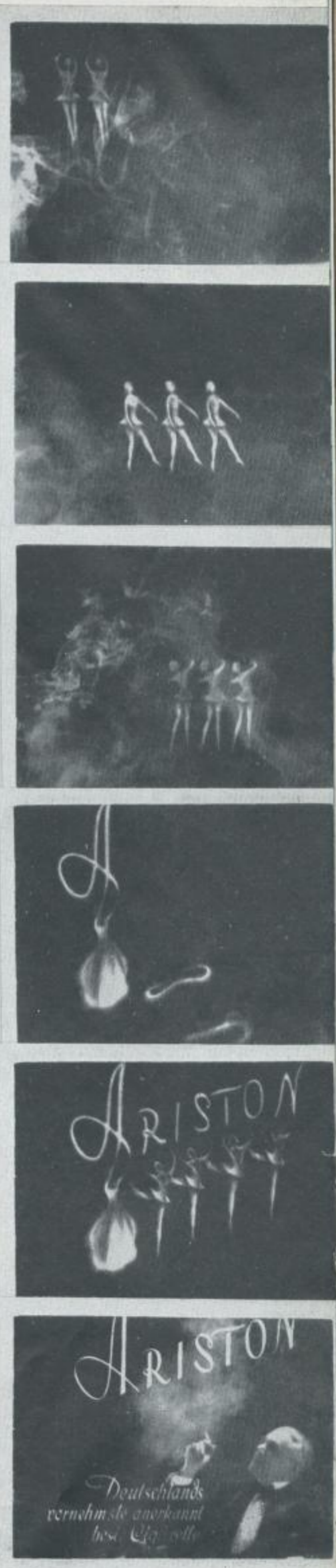
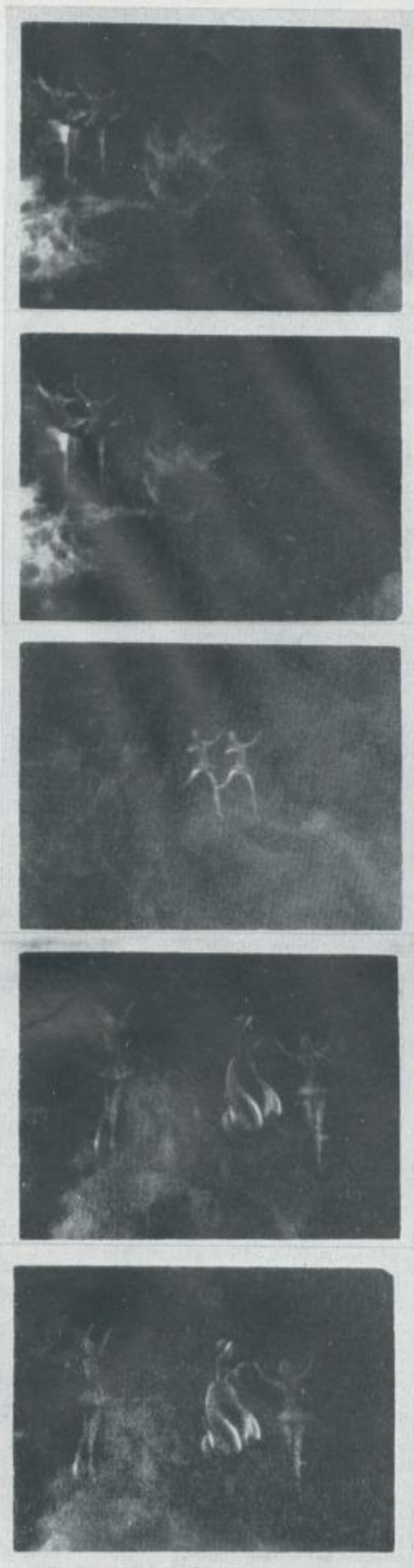


KÖSEN

This is how it began: in Leipzig where he studied at the Academy of Arts before the war, Fischerkösen was, as early as 1919 drawing the first positions of the movements for a cartoon film and constructing the primitive trick-table he used for his experiments. How many disappointments had to be overcome, how much experience gathered before the first anatomically correct step was in the picture—and who, nowadays, on seeing magically animated figures hover, singing and dancing on the screen in the usual short items of a cinema programme, gives a thought to this painstaking and tedious work or to the first advertisement reels? Only the inflexible will of an artist could follow this long and thorny path unerringly . . . Everything to do with film technique is in a state of constant flux. Photography and sound were raised to their present eminence at a breathless rate, and we are now hastening with giant steps towards the perfecting of colour photography. It is almost a matter of course that this headlong development should have been exploited in an ever greater degree in advertising and if the utilisation of the cartoon film for propaganda purposes received its most vital impetus from sound, the explanation is not far to seek: the combination of optical and acoustic effects opened up an entirely new outlook for advertising . . . and Fischerkösen's works of genius have in truth done pioneer service in this newly accessible field. Some time ago a commercial trick film was greeted with a burst of applause for the first time at



FISCHERKÖSEN: „Schall und Rauch“
An Ufa advertising film for Ariston
cigarettes

A corps de ballet is evolved from cigarette-smoke and the rhythmical movements of the dance trail off into the trade-name of the cigarette.

*Deutschlands
vernehmteste anerkannt
beste Zigarette*

[43]