

EUROPE

## EUROPEAN OVERVIEW

At the end of the 19th Century, Europe was the most populace and most industrialized area on earth. London was the largest city in the world and the gate to world trade. Dozens of inventions were created to bring the infant film industry to life, but they all failed because of the lack of one vital ingredient for that first breath ... celluloid film. Once celluloid film became available in 1888, Europe quickly finished putting the puzzle together and brought the industry to life.

Germany gave the first public presentation, with France right behind. France introduced special effects, story telling and organization. Belgium provided the spring board to the world while the United Kingdom provided technology and color, with France following with sound.

By 1906, the United States had become the largest market in the world. In an attempt monopolize the U.S. market, Edison led a charge against all the U.S. independent production companies by burying them in legal battles. The film craze had created an unbelievable demand, but the fighting and chaos by U.S. production companies only decreased production and left a staggering market unfulfilled.

European countries each had a LOT smaller domestic market, but with such a huge U.S. market demanding more, it allowed European production companies to take advantage of the poorly organized floundering U.S. industry.

At that time, 60% of the films shot worldwide were French using Pathe equipment. The masterful organization of the Pathe Bros. had catapulted Pathe to the position of the world's largest production company, with Nordisk Film Co. of Denmark the second largest in the world.

Trying to match the European production, U.S. distributors copied European films and renamed them as their own. This led to a movement for European production companies to set up production and distribution in the U.S. to protect their interests and stop the massive amount of piracy.

Realizing that he was losing on all fronts and trying to buy time to resolve domestic legal battles, Edison had a battery of attorneys lobbying for a blockade against European films. Then he reversed his position on monopolizing and gathered the largest independent production companies to form "The Trust" attempting to eliminate all of the smaller U.S.

production companies. This maneuver worked, and by 1910, most of the U.S. market had been cut off from European suppliers. Even though it was the largest market in the world, the U.S. had been virtually cut off, while the remainder of the world was supplied primarily by Europe.

The first World War had an unusual effect on the European film industry. The larger film industries of France and the U.K. that had lead the world before the war, were now in shambles, while smaller countries had no effect because they didn't have a film industry to begin with. Other countries that were not in the forefront, such as Germany and Sweden, saw the reverse. They had such a small film industry before the war, that the isolation of the war caused massive increases.

World War I caused a complete reversal in the film industry, mainly because it gave time for the massive U.S. industry to organize and get control of their distribution. The U.S. market had grown to almost 20,000 theaters by 1920, which was about the size of all the major countries in Europe COMBINED. The U.K. had approximately 4,000 theaters, Germany 3,700 and France 2,500.

The European leaders, France and England, came back to extremely crucial conditions. They had lost many of the actors and employees; many of their directors had fled to the U.S. during the war; their studios were a wreck; their equipment (what was left of it) was old, beat up and out dated; and the export market had been cut leaving them only with a small domestic market that was demanding higher quality films for entertainment.

France had small production companies in other countries which helped with some of the rebuilding. The British industry basically returned to older methods and forgot the export market. They created localized films that brought local patrons back for awhile, but soon the public wanted better quality films that the British film industry couldn't provide. Soon both countries were looking at moratoriums to try to rebuild their film industry.

Germany had started the war almost totally dependent upon imported films. In 1916, Germany stopped all film imports except from Denmark. The German industry had grown to the point that by the end of 1920, Germany was ready to deliver films to the other European countries. However, there was a lot of anti-German sentiment as a result of the war. Germany had to go through Denmark to distribute them.

After a couple of years, it became apparent that no one European country could rival the U.S. industry. The large U.S. industry allowed the U.S. studios to have larger budgets and still be profitable. European studios had to maintain budget ratios comparable with their own domestic markets. Patrons wanted to see the big budget, elaborate films instead.

In 1924, mutual distribution agreements were signed to develop a European film co-op called "Film Europe." The basic idea was, by combining the markets of the European countries, it would allow each studio to develop larger budgeted films to compete with the U.S. films. By 1926-1927, the percent of U.S. dominance began to decline and the program began to improve the European film industries.

However, in 1929, one simple move tore the entire Film Europe program apart... sound. No longer could each country utilize the markets of the other countries. At first several countries embraced sound for different reasons. It had broken the U.S. film domination. It was presented that U.S. films could then only go to England. The French industry declared that since there were French colonies all over the world, France would gain from this introduction. This optimism soon evaporated. By 1931, subtitles and dubbing had been improved and began to emerge as the standard ways of dealing with language barriers.

Most European countries passed censorship or tariff laws to help their own film industries. In addition, most patrons did not want to see films in languages other than their own. Some countries procrastinated, and hoped the problem would go away, while others attacked the problems to raise their own industries. Oddly enough, this was a time of lots of creativity and innovation similar to the cinema's initial creation

Surprisingly, the Dutch cinemas were some of the first to make the transition, along with Germany and the U.K., while France and Italy were several years later. The problems were paramount on all levels.

- Studios had to buy expensive sound equipment;
- Directors struggled to learn how to control their productions without yelling instructions;
- There were major turnovers in the actors of each country due to speech problems;

This took several years to work through.

The depression and loss of exported films had Hollywood in a bind. Hollywood was going through the same problems but were a couple of years ahead. They tried to break some of the language barriers to regain some of the exports by moving to musicals and comedies. Several studios set up multi-lingual studios in several European countries.

As European countries in general were just beginning to get control on their industries, the unthinkable happened ... again. World War II created a different role for European cinema. With sound in place, the film industry became propaganda tools for each country. Besides the propaganda, most countries produced documentaries and comedies to entertain the public.

The devastation from World War II left varying degrees of the film industry in each country. This is covered in more detail in the individual country sections.

As a final thought, historically, Film Europe was considered a temporary success and then a complete failure. But if you look closely at the individual country film industries, a remnant of Film Europe is still there. Film Europe created the idea of multi-national and joint production that still exists in the European market today.

AUX CINÉMAS MONNAIE et VICTORIA



LIBRETTI  
GILBERT  
SULLY

LITONIA  
DELKO  
SULLY

MESALINE

# BELGIUM

## History of Film Industry

Belgium played a major role in the initial spread of the film industry. The first film exhibited to a specific audience occurred on November 10, 1895 at the Ecole Superieure de l'Industrie in Brussels. This presentation, organized by Charles Moisson, Lumiere Brothers' chief mechanic, was presented to the Belgian Photographic Association. The first public showing took place on March 1, 1896 at 7 de la Galerie du Roi, called the Kings Gallery, in Brussels. The ticket price was one franc.

In 1897, Paris photographer Albert Drains set up a film company called Optique Belge. Drains met and worked with Jean Alexandre Louis Promio, the most famous of the Lumiere operators. They worked together there on several projects. Drains produced the first film in Belgium, *Le Marche aux poissons de Bruxelles*, in 1897.



Although there are some discrepancies as to the film's credits (with Drains being referred to as "Alexandre" in several reports), the film was produced in anticipation of the 1897 Brussels Worlds Fair. Numerous films were shot and presented as exhibits in and around the Fair.

This event also opened up contacts for presentations around the world, creating a major boost to the infant industry and contributing to its quick global spread.

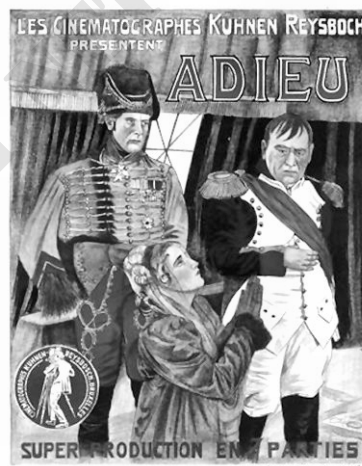
The same year, Belgium director Hippolyte De Kempeneer made his debut with *King Leopold II* at the Tervueren Exhibition.

After the Worlds Fair, all production ceased for a number of years while the Pathe empire grew in France. During the middle 1900's, Pathe began building cinemas in Belgium as an extension of his French operation. Alfred Machin founded the first production studio in

1909, a film production subsidiary of Pathe. De Kempeneer resumed his directing career at that time and directed numerous documentaries before World War I. Machin's most famous film was *Maudite soit la Guerre* (*A curse on War*) which was released in 1913, just before the start of WWI in 1914. Some of his films are still preserved in the Royal Filmarchive in Brussels.

During the first world war, Machin and De Kempeneer produced and directed numerous documentaries. This continued until after the war in 1919. Machin changed to producing animal documentaries. De Kempeneer opened his own production studio, Compagnie Belge des Films Cinematographiques (CBFC). The oddity was that De Kempeneer had only directed documentaries. His studio, CBFC, produced dramas and comedies which De Kempeneer produced but never directed. CBFC released numerous films until 1923 when the studio burned down. De Kempeneer didn't rebuild and didn't produce or direct another film until 1941, when he released one final documentary called *Belgium Forever*. Unfortunately, the Germans seized the country and the film. De Kempeneer's sons managed to reconstruct the film from original records and granted it a theatrical release in September 1944, one month after their father's death.

The early and mid 1920's brought the same financial crisis to Belgium that it did to the majority of Europe. American films dominated the cinema screens. Belgium joined the movement, as shown in the Belgian release of the 1923 German film *Adieu*. (Notice the great Belgian distributor logo).



While Belgian distributors benefited, Belgium production didn't, only producing four feature films in 1924.

The 1930's saw resurgence toward re-establishing the film industry. The Belgian Documentary School was founded by Charles Dekeukeleire and Henri Storck to experiment with new filming techniques. This created a small amount of dramas, but as World War II was nearing, production became more and more dominated by documentaries, mostly war related.

After the war, the general film production became stagnant with very little growth through the 1950's. The 1960's, however, brought a new turn in Belgium co-operative films, such as Belgium-French or Belgium-German productions. Starting in 1964, some films were subsidized by the Belgium government, making way for a new generation of filmmakers such as Andre Delvaux, Roland Verhavert (Pallierter) and Harry Kumel.

By 1970, there were approximately 800 theaters in Belgium. Anything dealing with films was handled by the Ministry of Economical Affairs and the Ministry of Finance. Animation

was an increasing area of interest with Raoul Servais leading the way. His *Harpya* received the Palme d'Or at the 1979 Cannes.

By the 1980's, the population of Belgium was approaching 10 million, and the number of active cinemas had dropped to a little over 600. Film production in Belgium only made up approximately 2-3% of the films shown in Belgium, with approximately 1/2 of the films shown coming from the United States and the remainder shared by its European neighbors.

Belgian cinema production increased during the 1990's, gaining international attention with such films as *Man Bites Dog*, directed by Benoit Poelvoorde, *Daens*, directed by Stijn Coninx, and *Rosetta* directed by the Dardenne brothers. In 2000, Dominique Deruddere's *Everybody Famous!* was nominated for an Academy Award for Best Foreign Language Film.

Film production remains at the 3-4% level, with U.S. films dominating the Belgium screens at close to 80% of the films shown.



## Belgium First in Film

- \* The first presentation of film in Belgium was made on March 1, 1896 at 7 de la Galerie du Roi in Brussels. A Lumiere camera and film program was used.
- \* The first film produced in Belgium was *Le Marche aux poissons de Bruxelles* in 1897.
- \* The first feature film over 1 hour was *Belgique Meurtrie* in 1920.
- \* The first "talkie" was *La Famile Klepkens* in 1930.

## Censorship

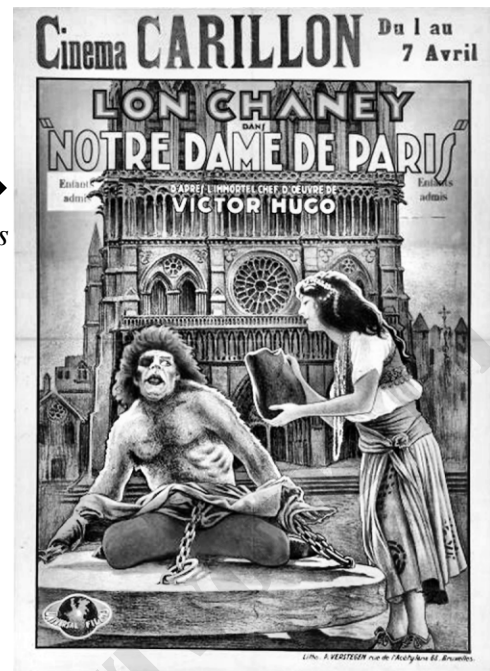
During the late 1910's and early 1920's, while most countries were placing various censorship restrictions, Belgian censors were restricted to determining which films were "calculated to trouble the imagination of children, to upset their equilibrium and moral well-being." Films suitable for children to see had to be marked.



During the 1930's to the 1960's, there was no organized format for censorship. Although it is reported that since 1970 there has been no censorship in Belgium, a government appointed committee determines which films are "suitable to children under the age of 16." Theaters would have to conspicuously display a "Children Admitted" sign for the appropriate films.

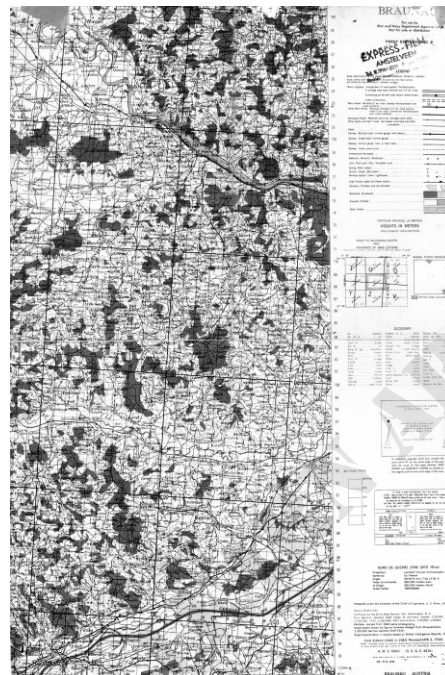
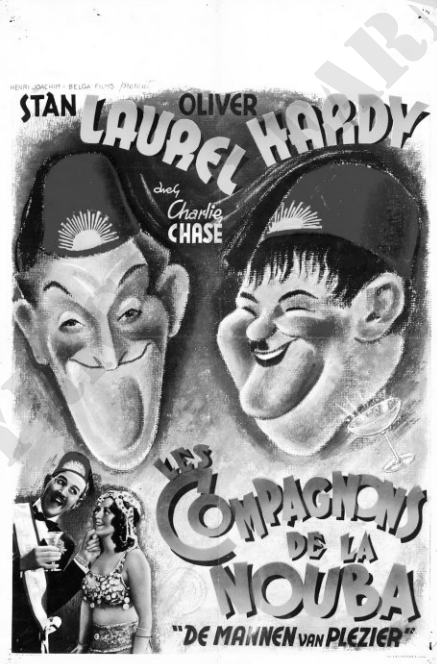
The image on the right is the Belgian film poster for the Hunchback of Notre Dame. The circled area has the words "Entants Admis," indicating that children are admitted.

→  
Entants  
Admis



## Belgium Movie Posters

Although Belgium played a major part in the spread of the movie industry, the country itself did not produce a great many films. The Belgium film industry was built primarily on the importing of French, German and American made films. Therefore, there are fewer Belgian film posters of Belgium-made films surviving, particularly considering that those that were made were used to fill paper shortages experienced during the war. The images below represent the front and back side of the Belgian film poster for the film *Sons of Desert*. The back side is a map used in the war.



This, fortunately, is not the case for Belgian movie posters released for movies made in other countries, such as France, Germany and the United States.

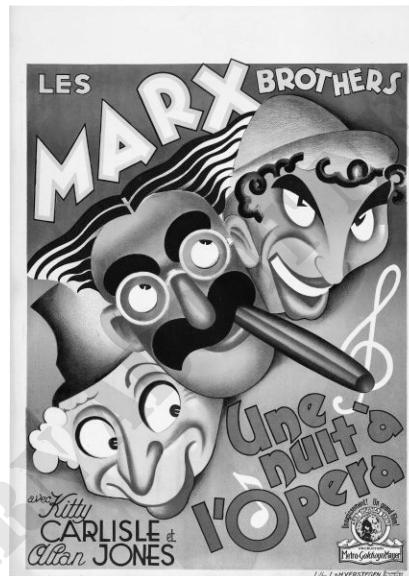
Belgian movie posters generally are printed in more than one language. First, Belgium has three official languages: French, Dutch and German. Any combination of one or more of these languages can be found on a movie poster. In addition, many Belgian posters, particularly those made for American produced films, contain English. In these cases, the English title is usually printed in parentheses.

Belgian movie posters are known for their artistic style and beauty. It is truly unfortunate that most of these posters, particularly those of the early decades, do not reflect the artists' signatures. In fact, we have gathered little information on Belgian movie poster artists because this information is not readily available. The Belgian film poster artists were generally influenced by the artistic trends of the time.

Here are some examples of early Belgian movie posters for movies produced outside of Belgium:



*La Danseuse Rouge (Mata Hari)* - 1927 - Germany



*Une Nuit a l'Opera (Night at the Opera)* - 1935 - U.S.



*Les Chaussons Rouges (The Red Shoes)* - 1948 - U.K.

## Poster Sizes

Belgian poster sizes are usually looked at in two different time periods: (1) Pre-World War II; and Post World War II. Belgian posters always varied some. Here are the most common sizes.

### Pre-World War II

Small Size - 40 x 60 cm. (approx 16 x 23"). This was the standard, but the size varied a lot with some posters measuring 30 x 40 cm. (12x17")

Regular Size - 60 x 80 cm (approx 23 x 33")

Large Size - varied from 80 x 170 cm (33 x 67") to 110 x 160 cm. (40 x 63")

## Post World War II

Right after the war, there was an influx of posters measuring 30x40 cm (approx. 12x16"). After a few years, the following sizes became common issue sizes, with some rare variations.

Small size: normally varying from 30 to 40 cm in width (12 - 16 inches) and the length varying from 50 to 60 cm. (19 - 22 inches). These posters were issued horizontal or vertical and quite often had a space for the theater name and show time. Unfortunately, it is also quite common to find them trimmed, creating all types of odd sizes. By the 1950s, the size began to settle to a standard of 36 x 56 cm (14 x 22).

One Sheet size: 60 x 80 cm (approx 23 x 33 inches) - these became extremely rare and then eliminated.

Variable Sizes: Occasionally, Belgium issued posters in odd or unique sizes, such as the 33x47" shown (which was a German AO size).

## Current Changes

Over the last few years, smaller distributors in Belgium have been using poster plates that were sent from the studios and printing them in Belgium. For example, if the film is coming from France, they may get the French plates for the Grande (120 x 160 cm. or 47 x 63") and print it in Belgium to distribute. Then you would have a 120 x 160 cm. (47 x 63") French poster, but it will have a Belgium printer's tag. This saves money for the small distributor because he then does not have to pay for layout, drafting and artists to create the new posters and then the expense of having the plates made. So even though the printing cost may be slightly more, it eliminates all the pre-printing costs.

This means that you might see all types that are standard in other countries with a Belgium printer tag on it.









## TAX STAMPS

The tax stamps seemed to have only been issued when the poster was to be posted as advertising, similar to the French. After going through hundreds of Belgian posters we have compiled this Stamp Log to help you establish a general date when a stamp was used.

NOTICE: There is a double set of 6 numbers across the stamp. You will notice that these sets of numbers do not appear to be in any type of numeric order. These are preceded by a number and a letter. We have tried to establish if these are regional, departmental, etc. but have not been able to yet.

The following table presents samples of stamps seen on movie posters throughout the years. The price shown on the individual stamps is used to determine when the particular poster was released. Tax was .30 before the war and .40 after the war. The tax increased to 1F around 1950.

### STAMP LOG TABLE

	<p>Shown is an example of the tax stamp from a poster of a film released in Belgium in 1932. <b>Tax at 0.30</b></p>		<p>This stamp was taken from the first release of <i>Maltese Falcon</i> after the war. These stamps were on posters that were printed on military maps. <b>Tax at 0.40</b></p>
	<p>This sample is from the rerelease of <i>An Awful Truth</i> from 1937 that was released in the late 1940s. <b>Tax at 0.40</b></p>		<p>Shown is an example of the tax stamp from 1950. These all have consistent sets of number and letter, followed by a space and 6 numbers – twice. <b>Tax at 1 F</b></p>
	<p>Here we have multiple stamps from a 1952 release. NOTICE: a different stamp BUT the same number and letter, space and then 6 numbers – twice. <b>Tax at 1 F</b></p>		<p>Again, different stamp from a 1953 issued poster BUT same numbering sequence. <b>Tax at 1 F</b></p>
	<p>This is a stamp taken from a poster released in 1956. The stamp is a little different but has the same type of series of numbers twice across the stamp. <b>Tax at 1 F</b></p>		<p>Here is a stamp from a 1947 release BUT.. notice the Bruxelles city stamp on the top with the 1960 date on it. Also notice that this is like the stamp we have for 1953. <b>Tax at 1 F</b></p>

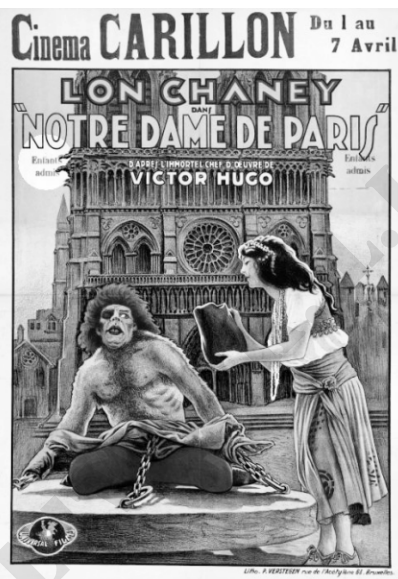
## Top Selling Belgium Movie Posters



*Londres Après Minuit*  
(London After Mid-  
night) - 1927



*Metropolis (Metropo-  
lis)* - 1927



*Notre Dame De Paris*  
(Hunchback of Notre  
Dame) - 1923

The following chart represents sales history records from sources in the United States. These do not necessarily include prices sold in venues outside the U.S.

Price	Title	Year	Size	Cond.	Date	Auction
35,850	London After Midnight	1927	25x34	VF	3/08	Heritage
19,550	Metropolis	1927		FN	12/94	emovieposter
11,353	Hunchback of Notre Dame	1923	24x34	Vf	3/07	Heritage
10,450	Blonde Venus	1932		Fn	12/91	emovieposter
9,560	Mask of Fu Manchu	1932	23x33	VF	3/07	Heritage
5,378	Night at the Opera	1935	24x34	VF	3/07	Heritage
4,183	Day at the Races	1937	24x34	VF	3/07	Heritage
3,738	Gaucho	1927	23x33	VF	7/06	Heritage
2,990	Hollywood Party	1934	24x34	VF	7/06	Heritage
2,868	Night at the Opera	1935	24x34	VF	3/08	Heritage



# Collector Inspector

First, be sure to read “How to Read Your Poster” section at the beginning of this book.

There are a lot of reproductions on the market, so be careful. Here are some hints for helping to determine originality and age for Belgium movie posters.

The phrase “Imprime en Belgique” somewhere on the poster generally indicates that it is an original. When a poster only has the words “Printed in Belgium” on it, it’s a reproduction.

The address and/or name of the printer, usually found on the bottom right of a poster, generally indicate that it is an original. Printer telephone numbers normally don’t appear on older posters, but when they do, they should be 5 or 6 digits. If it’s more than that on an older poster, then it’s a reproduction.

Reissues for American releases are fairly easy to spot. The originals have the U.S. studio logos, but re-issues were normally issued by a different local distributor and will have their name or logo on them instead of the studio.

On newer films that have been released since 1999, sometimes the distributor’s website is shown on the poster. The website domain extension that identifies Belgium is .be

NOTE: For more information about Belgium and its film industry and posters visit <http://www.BelgiumMoviePosters.com>, part of the website <http://www.LearnAboutMoviePosters.com>.

# něžný barbar

ČESKÝ FILM

Příběh Bohumila Hrabala  
o jednom jedinečném přátelství

Scénář podle stejnojmenné

knihy: Václav Nývlt

Režie: Petr Kollha

Kamera: Vladimír Smutný

Hudba: Miki Jelinek

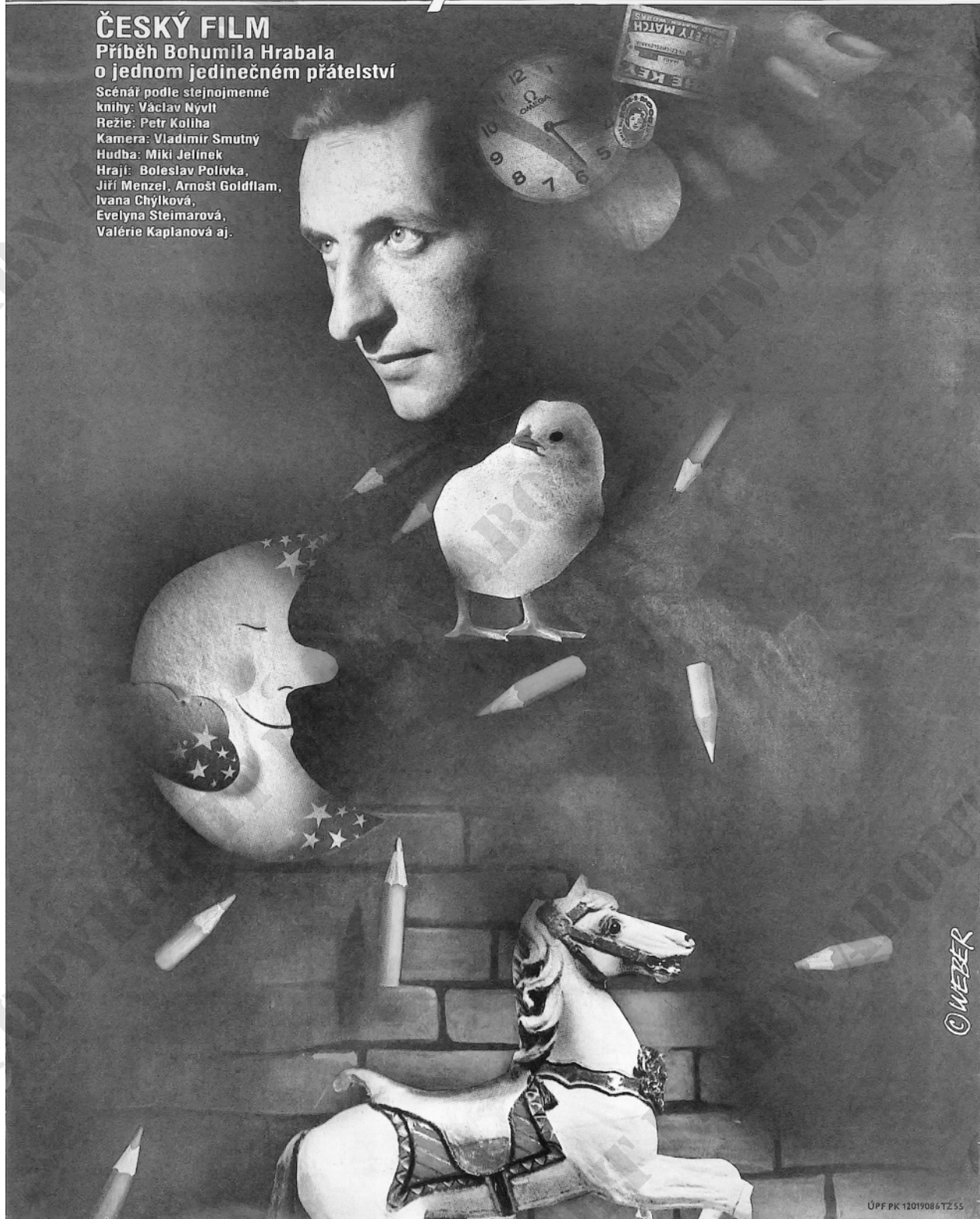
Hrají: Boleslav Polívka,

Jiří Menzel, Arnošt Goldflam,

Ivana Chýlková,

Evelyna Steimarová,

Valérie Kaplanová aj.



©WEBER

ÚPF PK 12019086 TZ55

# CZECHOSLOVAKIA

## CZECH REPUBLIC / SLOVAK REPUBLIC

### History of Film Industry

The history of the Czechoslovakian cinema started with a presentation by Eugene Dupont, a Lumiere cameraman, at the Lazensky dum in Karoly Vary on July 15, 1896. At that time, Czechoslovakia was part of the Austro-Hungarian empire. There is a report that there was an earlier presentation in May in Belgrade, but it hasn't been confirmed.

Jan Krizenecky was an early Czech pioneer who had been working on the idea of animated photographs. He filmed the first actuality or "factual" called *Dostavencicko ve Mlynici* and the first short *Plac a Smich* in 1898. The first film drama produced in Czechoslovakia was *Vystavni Parkar a Lepic Plakatu* in 1898. Because of the growing political tension that eventually led to World War I, the film industry stayed small and self sufficient.



After the war, the Czech cinema became influenced by the American film industry, as did most film industries in Europe. By 1921, the A-B Company opened a studio in Vinohrady and produced a fairy tale called *Zlaty Klicek* (*The Gold Key*). Also, as a note, the first Slovak full-length feature movie was Jaroslav Siakel's production of *Janosik* in 1921. This era produced several notable works with several films from famous novelist Jaroslav Hasek.

During the late 1920's silent era, Czechoslovakia was producing 30 to 35 feature films a year. Unlike most other European countries, the introduction of sound had a positive effect on the Czech film industry, causing an increase in production. The first Czech



sound films were released in 1930 to audiences hungry to hear sound films in their own language.

Gustav Machaty produced an enormously successful film *Erotikon* in 1929, and is credited with generating great interest in erotic cinema. Four years later, he would utilize this foundation to direct a film that became known around the world as *Extasy*, featuring the first glimpse of Hedy Kiesler (later Hedy Lamarr) in the nude. This film caused a tremendous backlash from the Catholic Church and censor groups.



The 1930's brought growth and expansion. In 1933, the Barrandov Studios, founded by Milos and Vaclav Havel, were completed and soon production soared. Despite the push towards commercialism, film makers such as Josef Rovensky, Martin Fric, Gustav Machaty, Otakar Vavra and Hugo Haas created such innovative films that they received international acclaim at the Venice Film Festival in 1934. Because of films such as: Josef Rovensky's film *Reka (The River)*; a documentary about the Slovak countryside called *Zem spieva (The Earth Sings)* by Karel Plicki; Gustav Machaty's *Extasy*; and a short by Tomas Trnka called *Boure nad Tatrami (Storm on the Tatras)*, they were awarded the Cup of the City of Venice, which is the prize for the best set of films of high artistic merit.

By 1938, at the peak of film attendance in Czechoslovakia, there were 1824 cinemas with a total of 600,000 seats throughout the country.

World War II brought devastation to most film industries in Europe. However, the Czech industry showed little change, with the Germans expanding the modern Barrandov production studios in Prague. Over 100 feature films were produced by Czech studios during WWII.

After the war, there was a new surge towards animation and puppetry. Karel Zeman and Jiri Trnka lead with great advancements to new levels of animation. Zeman made 10 features including four children's stories and six that interacted with live actors. Trnka made 16 puppet films from spoofs of westerns to versions of Shakespeare. Czech animation flourished, with dozens of artists producing hundreds of films. The Communist party took control of the country on February 25, 1948 and maintained control until the Velvet Revolution of 1989.

The Czech animated film industry was so advanced, with its facilities and talent, that it attracted the attention of America's "Golden Boy of Animation" Gene Deitch. Deitch's accomplishments are far too many to list here. Briefly, Deitch rose from apprentice to Creative Director of UPA, Hollywood's cutting-edge Hollywood animation studio. In addition to his many gold-medal winning films, he produced the famous Bert & Harry Piels beer commercials, the first ever shown at the New York Museum of Modern Art. Deitch became Creative Director of Terrytoons, replacing legendary Paul Terry. During his tenure, Terrytoons produced 18 CinemaScope cartoons per year for 20th Century-Fox, and won its very first Oscar nomination. His ability to identify talent led to the hiring of Jules Feiffer, Eli Bauer, R.O. Blechman, Tod Dockstader, Ray Favata, Ralph Bakshi, Al Kouzel, Ernest Pintoff and other gifted animators.

Deitch's revolutionary ideas alienated him from most of the old-timers at Terrytoons. Deitch's stay at Terrytoons was only two years, but they turned out some exciting cartoons. Creative differences caused Deitch to leave Terrytoons and open his own studio in New York. However, the Czech animation industry was so attractive that Deitch moved to Prague, set up his studio and did his animation from Czechoslovakia.

In the early 1960's he worked on some made-for-TV Popeye shorts for King Features, revived the Tom and Jerry characters in a series of thirteen shorts for M-G-M, and won an Oscar in 1960 for *Munro*, all of which were created and produced from Czechoslovakia.

With the death of Stalin in 1953, the political climate changed. Socialism relaxed and gave more political and cultural freedom, causing the film industry in the region to become more lax. By the late 1950s, anti-Stalin and anti-Socialist films slowly joined the new sexual revolution and gradually grew in strength into the 1960's.

Top directors such as Milos Forman, Jiri Menzel, Jan Kadar, Elmar Klos, Vojtech Jasný, Jan Nemec, Vera Chytilová, and Ivan Passer began releasing quality films. Most of them studied at Prague's Film and Television School of the Academy of Performing Arts (FAMU), one of the oldest film schools in Europe. Kadar and Klos's *The Shop on Main Street* (*Obchod na korze*, 1965) and Menzel's *Closely Watched Trains* (*Ostre sledovane vlaky*, 1966) both won Oscars for Best Foreign Language Film.

In the spring of 1968, the Czech cinema enjoyed an unprecedented freedom of expression. Czechoslovakia signed a co-production agreement with France to help build the Czech film industry. But the growing political freedoms were seen as a threat by the Soviet Union. On August 21, 1968, five Warsaw Pact member countries invaded Czechoslovakia. This brought an end to everything and all production was wiped out. Some film makers stayed behind to make whatever films they were allowed to, but most, like Milos Forman and Ivan Passer, emigrated.

Soviet troops continued to occupy the country until the Velvet Revolution (the fall of communism) in 1989. The Czech movie industry changed dramatically after this event. Barrandov Studios was privatized and was no longer guaranteed productions and funds from the government.

Vaclav Havel, former dissident and son of the founder of the Barrandov Studios, was elected president during the country's first democratic elections in January 1990.

On January 1, 1993, Czechoslovakia peacefully split into two independent countries, Czech Republic and the Slovak Republic. Havel was elected the first president of the Czech Republic and Vladimir Meciar became the Prime Minister of the Slovak Republic. The Czech Republic had more population and a much larger film audience than the Slovak Republic. At the time of the split, the average income for the country was 4000 crowns which is equivalent to about \$150 US dollars per month.

The 1990's saw the rise of a new generation of Czech film makers, including Jan Sverak, Jan Hrebejk, Sasa Gedeon, Petr Zelenka, and David Ondricek. Sverak's *Elementary School* (*Obecná škola*, 1991) was nominated for an Oscar for Best Foreign Language Film, and his movie *Kolya* (*Kolja*, 1996) won it. Hrebejk's *Divided We Fall* (*Musíme si pomáhat*, 2000) also received an Oscar nomination.

The 1990's were devastating to the Slovak Republic. In 1995, Prime Minister Vladimir Meciar privatized the Koliba Film Studio in Bratislava, the center of the film industry in Slovakia, and within two years, Meciar's children are said to have held an 80% stake in the company. Allegations of asset-stripping and fraud dogged the company, and after Meciar was voted out of office in 1998, the Ministry of Culture sued Koliba to recover money given

to make feature films that were not produced, one of a number of suits launched by the post-Meciar government in relation to companies that had been privatized by Meciár. The legal action dragged on through the early 2000's and did nothing to clarify the position of Koliba, effectively prolonging the stagnation and leaving the studios dilapidated and in disrepair. Thirty-six films with major Slovak participation were made between 1992 and 2002, with Martin Sulik being the only major Slovak director to emerge in this period.

Slovak has produced more than it appears, with some Slovak directors like Juraj Jakubisko and Dusan Hanak making films in Prague and other studios because of the financing. Some 350 Slovak feature films have been made in the history of Slovak cinema, but confusion abounds because of the joint ventures and usage of studios and audiences. As a step forward, the Slovak Republic went back to France to re-institute the 1968 co-production agreement, and have been re-building their industry with French help. Slovak also started the Bratislava International Film Festival in 1999 which has grown each year. (their website is <http://www.iffbratislava.sk/2008/index.html>)

Because of the low production cost and highly skilled film industry labor, the Czech Republic is becoming a favorite place for major film production. Here are just a few of the films made in the Czech Republic: *Spy Game* (2001), *A Knight's Tale* (2001), *XXX* (2002), *Bourne Identity* (2002), *Blade II* (2002), *Underworld* (2003), *Shanghai Knights* (2003), *League of Extraordinary Gentlemen* (2003), *Van Helsing* (2004), *Hellboy* (2004), *Alien vs Predator* (2004), *Chronicles of Narnia* (2005), and *Brothers Grimm* (2005). The Czech Republic continues to grow as a hot destination for foreign film production.

The Slovak Republic has chosen the opposite direction, and has been slowly rebuilding their industry with their own films being released on the international market. These include: *Idle Runnings* (1999), *Milk and Bread* (2001), *Ode to the Poet* (2001), *Blind Spot* (2002). Slovak released 7 films on the international market in 2007.

## Censorship

Censorship of Czech films fell under the jurisdiction of the Ministerstvo vnitra (Ministry of Interior) until 1940. The Cenzurní sbor kinematografický (Censor Advisory Board) was established in July of 1919. The number of members on the Board varied throughout the years. The Censor Advisory Board was charged with assessment of films and the Ministry of Interior approved the distribution with or without possible restrictions. The final decision belonged to the Ministry of Interior. The censorship decisions were usually valid for the whole area of the Czechoslovak republic. But some special cases were marked by Ministry of Interior with the affix "s výhradou Slovenska" (except Slovakia). In 1940, a new censorship institution was established - Filmová zkušebna v Cechách a na Morave (Film Headquarters in Bohemia and Moravia/ Filmprüfstelle in Böhmen und Mähren).

Censorship after February 25, 1948 was dictated by fluctuations of the communist party. The start of the 1960's saw a relaxation of totalitarian conditions, paving the way for the "New Wave," one of the most celebrated eras in Czech film history. After the invasion of Warsaw Pact troops in August 1968, the creators of the New Wave were at the very least banned from making films in the first half of the 1970s (if they hadn't already emigrated). Many films could not be shown and some (those which most sharply criticized the communist regime) were impounded by the censors. By 1993, Czechoslovakia split into two independent countries, Czech Republic and the Slovak Republic, each with their own film censorship policies.



## Czechoslovakian First in Film

- \* The first presentation of film in Czechoslovakia was made by Eugene Dupont, a Lumiere cameraman on July 15, 1896 at the Lazensky dum in Karoly Vary.
- \* The first film produced in Czechoslovakia was *Vystavni Parkar a Lepic Plakatu* in 1898.
- \* The first permanent movie theater was opened in Prague in 1907.
- \* The first feature film over 1 hour was *Prazsti Adamite* in 1917 directed by Antonin Fenci.
- \* The first Slovak full-length feature movie was Jaroslav Siakel's *Janosik* in 1921.
- \* The first "talkie" in the Czech Republic was *Tonka of the Gallows* in 1930 directed by Karel Anton.
- \* The first "talkie" in the Slovak Republic was the *Singing Land* in 1932 directed by Karel Plicka.
- \* The first color film was *Jan Rohac of Duba* in 1947

### Other Firsts

- \* The first cinema museum in the world was the Cescoslovensky Filmove Museum, founded by Jindrrich Brichta at Prague in 1923.

## Czechoslovakian Movie Posters

Posters used for early Czech film showings were either artistic ones from France or the United States, or Czech-made posters which were generally topographical. Viktor Ponrepo, who opened the first permanent cinema in Prague in 1910, designed large-size pictorial posters, printed in France, on which he included Czech text. (*Imprudence de Jacqueline*, 1910).

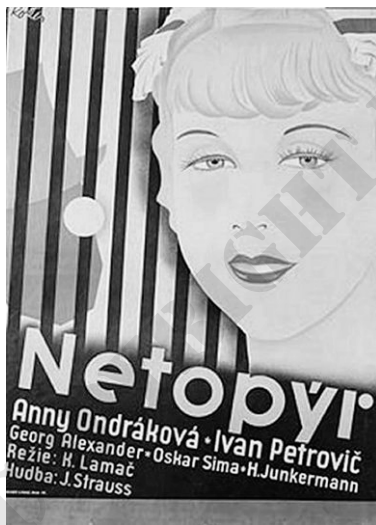


Soon, artists involved in other areas of film production applied their talents to the film's poster.

For example, stage manager Josef Wenig created the film poster for the 1913 Max Urban directed film *Idyla Ze Stare Prague* (*Idyll From Old Prague*), one of the earliest Czech posters surviving today.

Max Fic and Ferdinand Fiala were other studio production artists adding poster creation to their resumes. Vaclav Cutta was another poster artists, who specialized in films made outside of Czechoslovakia.

During the 1930s, Czech movie posters reflected the modernist styles of the time. The posters would typically feature the heads of the film stars in the center, surrounded by areas of flat colors. The names of the film's director and stars may also appear on the poster.



*Netopyl* (*The Bat*) - 1931 - France



*Posledni lasky Dona Juana* (*Don Juan*) - 1934 - U.S.



Robert Koch, *Der Bekampfer Des Todes* (*Robert Koch*) - 1939 - Germany

In 1939, with the Nazi occupation of Czechoslovakia, film production changed. National films were overrun by foreign films, mostly German. The posters released for these films were smaller in size, and the titles had to be in German language first and then in Czech. The colors were dark and the poster artwork offered little in the way of artistic impression.

After its liberation and the nationalization of the film industry, movie poster design and distribution became the responsibility of the Czechoslovak State Film and its Central Film Distribution Office (UPF - Ustredni pujcovna filmu) for all national and foreign films.

Czech film posters of the 1960's were created by free-lance painters, graphic artists, sculptors, architects and stage designers. The posters reflected the new liberal atmosphere surrounding the "New Wave" of filmmakers. Czech film posters adopted the use collages, photomontages, striking graphic designs, witty typographic visual puns and surrealist dreamy interpretation.

During the 1970's and 1980's, the movie posters reflected the return of censorship and self-censorship. In the early 1990's, the decline of mass film poster production started with the demise of the Central Film Distribution Center, when free market opened again and mainly American film distributors established their branches in the Czech Republic. Together with their films, they brought original American poster designs. There was only limited space left for Czech designers.

Present-day Czech film posters are predominantly associated with the names of Ales Najbrt (Cosy Dens), Eva Svankmajerova's and Slovak film director Juraj Jakubisko.

## Poster Sizes

In poster collecting circles, both parts of Czechoslovakia, the Czech Republic and the Slovak Republic are still known as Czechoslovakian posters. Each republic is about the size of the state of New York in the U.S, but the vast majority of the posters that are seen on the collectors market come from the Czech Republic where the majority of the films are shown. Both republics issue film posters the same size and the majority of them look almost identical except for a few minor differences. Here are the dominant sizes for both republics.

30 x 40 cm (11 x 17") - called "petite," the width and the height will sometimes vary an inch or so.

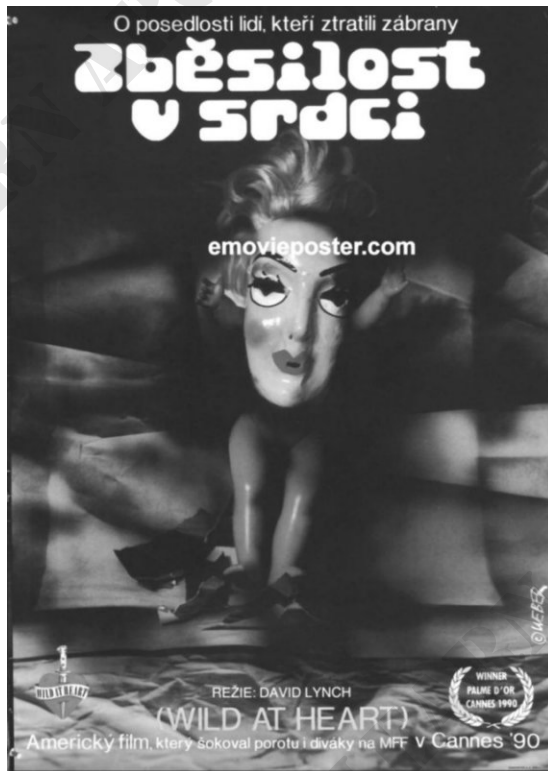
60 x 80 cm (23 x 33")- this is the standard size.

30 x 90 cm (12 x 36") - called "nudles" (pronounced like "noodles") similar to the U.S. insert but also varying an inch or so both ways. Nudles were more common in the 1930s - 1950s, with the pre-war size quite often closer to 28 x 80 cm (11 x 33") and post war sizes closer to 30 x 90 cm. (12 x 36").

90 x 130 cm (36 x 52") - a larger sizes that is quite rare but can be found for some pre-war films.

## Czech Republic and Slovak Republic

In 1993, the country of Czechoslovakia split into two republics: Czech Republic and Slovak Republic. Telling the difference between Czech Republic and Slovak Republic posters can quite often be difficult (unless you're from that region or can read Czech). Since the split of the countries in 1993, more artwork is being released completely different from each other. Notice the two posters below from the 1990 film *Wild at Heart* starring Nicholas Cage. *These images are courtesy of emovieposter.com.*



REŽIE:

réžia:

Whether the image is the same or completely different, the easiest way to tell the difference is the way that the word "director" is written.

For the Czech Republic: the Directors title will be "rezie"

For the Slovak Republic: the Directors title will be "režia"

Immediately after World War II, the MPEA distributed films to Czechoslovakia just like they did to most European countries. These are marked with the usual MPEA seal.



Shown on the left is a Czechoslovakian “nudle” issued for the American film *Casablanca*. This poster measures 30x90 cm (12x36”).

You will notice that the MPEA seal is on the top right by “Bogie’s” hat (See Arrow). This was for the first release of *Casablanca* in Czechoslovakia.

Also notice that the *Casablanca* shown is listed in the Top Selling Czech posters shown below.

## Top Selling Czech Movie Posters

The following chart represents sales history records from sources in the United States. These do not necessarily include prices sold in venues outside of the U.S.



*King Kong* - 1933



*Casablanca* - 1939



*Ptaci (Birds)* - 1970

Price	Title	Year	Size	Cond.	Date	Auction
50,000	King Kong	1933	22x33	FN	12/03	emovieposter
5,377	Casablanca	1946	12x36	VF	7/07	Heritage
1,434	Birds	1970	23x32	NM	7/07	Heritage





# Collector Inspector

First, be sure to read “How to Read Your Poster” section at the beginning of this book.

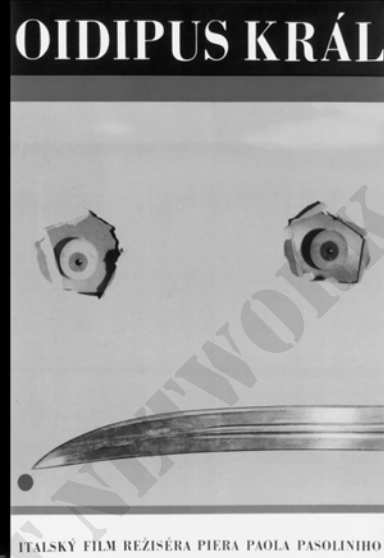
Czechoslovakian posters hold the distinction of quite often having very unusual artwork for their posters, but not quite as wild as East German or Polish. Only recently have the markings like other countries began to appear, such as distributor logos, review information, etc. Older posters carried none of these standard markings.

Collectibility of Czech posters has continued to climb. So far there has been no indication of reprints of Czech posters, making the posters climb in value. Reissues can sometimes be a problem so be careful. Very few have reached the top selling arena, but several are starting to gain ground. We only have TWO documented above the \$5000 US mark, but as interest and collectibility of International posters continue to increase, there are several others that should be on the charts soon.

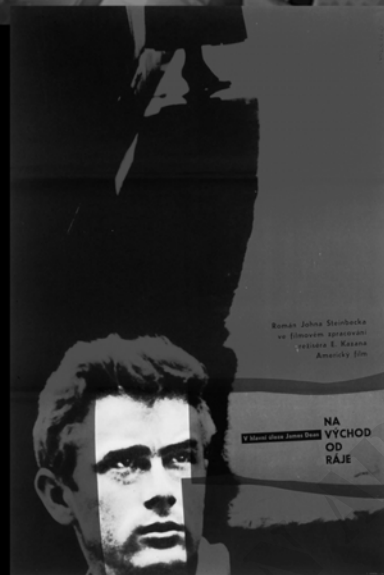
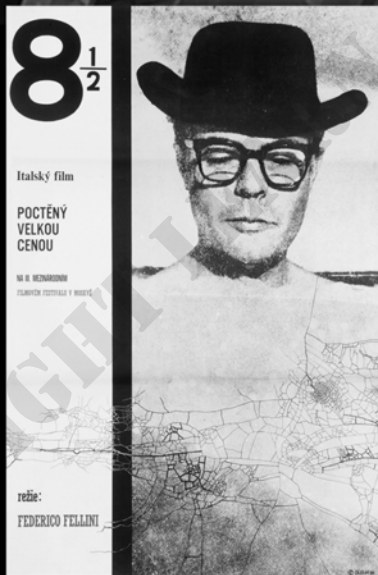
On newer films that have been released since 1999, sometimes the distributor’s website is shown on the poster. The website domain extension that identifies Czech Republic is .cz and .sk for Slovak Republic

NOTE: For more information about Czechoslovakia and its film industry and posters visit <http://www.CzechMoviePosters.com>, part of the website <http://www.LearnAboutMoviePosters.com>.

for the ultimate collection



# Czech film Posters



[www.czechfilmposters.com](http://www.czechfilmposters.com)



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# DENMARK

## History of Film Industry

Two early Danish cinema pioneers were Peter Elfect and Vilhelm Pacht . Elfect, a photographer, produced the first Danish film, and went on to produce about 200 documentary films, mostly about Denmark. For the first ten years of Danish cinema, he was responsible for all Danish film production. His first film was *Korsel med Grønlandske Hunde* (*Traveling with Greenlandic*



Peter Elfect



Vilhelm Pacht

Danish painter Vilhelm Pacht presented Denmark's first film, *Khobenhavn Panorama*, on June 7, 1896.

Utilizing a Lumiere camera called Pacht's Kinopticon, the program (which consisted of scenes such as a horse racing derby, a London gate scene, waves hitting the shores of Dover, a train arriving at a station in Callais, and the engineer's shop at Nelson dock) took place at the Raadhuspladsen, the Town Hall in Copenhagen. On June 10<sup>th</sup>. the King and Queen of Denmark, along with their children, attended the presentation. Unfortunately, on June 18<sup>th</sup>, an angry electrician burned down the equipment and pavilion. Pacht reopened on June 30<sup>th</sup> when new equipment was acquired.

The first permanent theater was opened in Copenhagen on September 17, 1904 by Constantin Phillipsen, the founder of Rialto Films. The first theater in Iceland (which was part of Denmark until 1918) didn't open until 1906. It was opened by future director Alfred Lind.



In 1906, cinema owner Ole Olsen purchased an old horse and a rheumatic lion, which the local zoo had planned to destroy. Olsen carried them to one of the Danish islands and produced a picture of a lion hunt, much to the annoyance of the aging lion, and Nordisk Films Kompagni was born. Most of the early Nordisk films were directed by Viggo Larsen and shot by Axel Sorensen (who changed his name to Axwl Graatkjaer in 1911).

Nordisk was the sole production company in Denmark until 1909 when Biorama of Copenhagen, Fotorama of Aarhus and Kinografen were opened. Of the 248 films fiction films produced in Denmark between 1903 and 1910, Nordisk made 242 of them, boosting Nordisk to the world's 2nd largest film production studio of that time, behind Pathe of France. Between 1909 and 1914, Denmark was considered Europe's most prosperous film center.

In 1910, Aarhus Fotorama Company released *Den hvide Slavehandel* (*The White Slave Trade*), the first multi-reel Danish film lasting more than 30 minutes. The attention that it received caused Nordisk to switch exclusively to making feature films.

The Nordisk release of *Afgrunden* (*The Abyss*) in 1910 was a tremendous success and launched the career of Asta Nielsen, who soon became Europe's first female film star. This sparked the international movement toward a new genre called "sensational" films, set in the world of crime, vice or the circus led by Carl Theodor Dreyer and Benjamin Christensen, their most famous directors. However this also sparked the implementation of film censorship. One major benefit from this movement was the development of new techniques in lighting, set design and camera positioning. Nordisk continued to expand and by 1913, Nordisk was distributing 370 films a year and had distribution offices in London, Paris and New York.

During World War I, Danish exports (as with most European countries) decreased as Thomas Edison's litigations and political maneuvers blocked most film import distribution in the United States. Denmark moved to a completely neutral stance and began producing films that focused on generic topics of protecting and defending their country. These were a tremendous hit in Germany, and while Germany stopped all importing of films and boosted their own film production, Danish films were accepted as their own. For a brief period, this helped the Danish film industry remain stable.

After the war, exporting of films plummeted even with major productions such as the 1919 Nordisk film *Paesidenten* (*The President*) and the 1921 release *Blade af Satans Bog* (*Leaves from Satan's Book*), which was patterned after D.W. Griffith's *Intolerance* (1916). In 1920, the first Danish animated film, *De Tre Smaa Maend* (*Three Little Men*) was a huge success in Denmark, but not well received in the export market. One of the most popular series at the time was the creation of Palladium Studios comedy team of *Pyrtaanet og Bivognen* (*Doublepat and Patachon*), predecessors of Laurel and Hardy. They were released between 1921 and 1927 and produced by Carl Schenstrom and Harald Madsen.

By 1924, there were only 9 feature films produced in Denmark. Film production was at such a low point all through Europe, due to the massive influx of U.S. made films, that Denmark joined the Film Europe movement. Their purpose was aimed at joint production and distribution of European countries to help rebuild the European film industry and combat the U.S. industry takeover. See our overview for more on this movement.



Just as Film Europe was gaining ground, it collapsed due to the introduction of sound. The most remarkable part of the Danish silent film history is that from 1896 until 1930, approximately 2700 films were produced and copies of most of them can STILL be found at Det Danske Filmmuseum in Copenhagen.

In the early 1920's, Petersen and Poulson had been experimenting for years with sound on film technology, even giving demonstrations, but there had been little interest in Europe. The arrival of American sound films created panic among the European countries who immediately began a resistance to the influx of U.S. films.

In 1929, Nordisk began to produce sound films; however, the European countries didn't convert to sound as quickly as the U.S. theaters. By 1933, only Denmark, Germany, Netherlands and Great Britain had the majority of their theaters wired for sound. Other major countries like France and Italy, were 2 or 3 years behind. For a few years, Danish films dominated the Danish film market because of the language barriers. By the late 1930's, dubbing and subtitling were beginning to erode the Danish film industry.

With the Danish film industry highly tuned to the German audiences, the German occupation of Denmark during World War II (1940-1945) created an influx of more serious films. Bodil Ipsen with *Black Tie* (1942) and *Melody of Murder* (1944) produced a romantic comedy and a psychological thriller of international standard. The development of films that were parallels to the American film noir and comedy were introduced by young directors such as Johan Jacobsen, a Danish pupil of Ernst Lubitsch, and the married couple Henning-Jensen, and films by Ole Palsbo.

After the war, the Danish film market turned to a stream of family comedies (*Lystspil*) and dramas that were produced from the 1950's to early 1980's, without any real films for the international market until the late 1980s. The film *Babettes Gaestebud* (*Babette's Feast*), directed by Gabriel Axel, won an Academy Award for Best Foreign Film in 1987, and the film *Pelle Erobreren* (*Pelle the Conqueror*), directed by Bille August won the award the year after.

The late 1980's and 1990's produced several notable films from a group of talented young directors graduating from the Danske Filmskole (Danish School of Film).

Danish film in the 1990's was dominated by Lars von Trier. His films *Zentropa*, *Breaking the Waves*, *The Idiots*, and *Dancer in the Dark* received great international attention and were nominated for numerous awards.

The Dogme 95 Collective caught the attention of the international film world with its strict "vows of chastity" or rules for filmmakers that forced filmmakers to concentrate on purity of story and the actors' performances rather than special effects and other cinematic devices. The members of the Dogme 95 Collective were Lars von Trier, Vinterberg, Kristian Levring, and Soren Kragh-Jacobsen. Although the Dogme 95 movement originated in Denmark, filmmakers around the world soon experimented with the rigid guidelines and sought certification for their films as Dogme.

The first Dogme 95 film, *The Celebration (Festen)*, directed by Thomas Vinterberg, received many awards on the international film festival circuit and was named by both the Los Angeles Film Critics Association and the New York Film Critics Circle as the best foreign-language film of the year.

Lars von Trier also made history by having his company Zentropa be the world's first mainstream film company to produce hardcore pornographic films. Three of these films, *Constance* (1998), *Pink Prison* (1999) and *All About Anna* (2005), were made primarily for a female audience, and were extremely successful in Europe, with the two first being directly responsible for the March 2006 legalizing of pornography in Norway.

Currently, Denmark has a population of approximately 5.3 million people with 165 theaters with a total of 346 theater screens. The amazing thing is that Nordisk Studios, Denmark's first studio, is still in existence and still producing films.

## Censorship

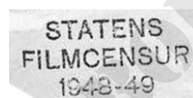
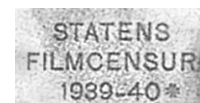
In 1896, the commissioner of police in Copenhagen becomes responsible for the films.

In 1910, the municipal of Frederiksberg (in Copenhagen) implements film censorship, which means that all films should be subjected to an educational censorship. Thus children under the age of 15 are not allowed in the cinema unless otherwise stated and approved by a censor through the commissioner of police.

In 1911, cinema owners ask the Ministry of Justice for a nation-wide uniform censorship.

In 1913, a uniform censorship is implemented, and the National Board of Film Censorship established. The censorship is in practice to be handled by 3 censors appointed by the Ministry of Justice, and the age limit is raised from 15 to 16.

In 1922, 1933, 1938, the laws state that the National Board of Film Censorship must approve any public showing of live pictures unless children aged under 16 are not admitted. Films may be shown to children aged under 16 if the National Board of Film censorship has approved it for children of that age. Films may not be approved if they are deemed to be harmful to children aged under 16. A Censor Approval stamp was applied to the posters utilizing 2 year increments, as shown in our sample on the right.



In 1960, a modification was made for age categories 12 and 16 years old.

In 1969, a new film censorship law was passed where the National Board of Film Censorship had to approve all films publicly shown to children under 12 and 16. Film censorship for adults was eliminated with reference to the principle of freedom of expression.

In 1980, the film censorship law was expanded to include video films and restrictions set at ages 7, 12 and 16 years old.

In 1995, a law concerning labeling of video films is implemented. Video films commercially sold, rented or otherwise available to the public must be labelled with information as to their suitability for children aged under 12 or 16.

In 1997, the Minister of Culture relaxed the law on film and video censorship and abolished the National Board of Film Censorship in favour of the Media Council for Children and Young People. The age limits are changed and are currently as follows:

A - Approval of the film for general admittance

7 - Approval of the film for general admittance, but not recommended for children under the age of 7

11 - Approval of the film for admittance of children from the age of 11

15 - Approval of the film for admittance of children from the age of 15

Parental guidance: Children from the age of 7 are allowed to see any film if accompanied by an adult (age 18 or above).



## Denmark First in Film

- \* The first presentation of film in Denmark was made on June 7, 1896 by Vilhelm Pacht in Raadhuspladsen in Copenhagen. A Lumiere camera and film program was used.
- \* The first film produced in Denmark was *Korsel med Gronlandske Hunde* in 1896.
- \* The first feature film over 1 hour was *Den Sorte Drom* in 1911.
- \* The first "talkie" in Denmark was *Eskimo* in 1930.
- \* The first color film was *Tricks* in 1956.

### Other Firsts

The first film archive in the world was the Danish Statens Arkiv fo Historiske Film og Stemmer, which started in the spring of 1910 when Anker Kirkeby of the Copenhagen newspaper *Politiken* approached Ole Olsen of Nordisk Films to preserve a copy of each film for the future.



# Danish Movie Posters

Just like their European neighbors, Danish movie posters normally reflected the artistic styles of the day. Between 1910 and 1940, Danish animator Sven Brasch made nearly 500 posters for Danish and foreign films, primarily Hollywood productions. His posters are designed in a variety of styles, including a simplified Art Deco style, often using silhouettes in many of the films starring the Danish comic duo Fyrtaarnet and Bivognen. Here are some samples of this talent artist's work:



1918



1922



1929

Many early Danish posters no longer exist. Through the years, Denmark experienced periods of low film production. Also, paper shortages suffered during the war contributed to the loss of many beautiful posters. Here are samples that are still available:



*Dods-Signalet (O'Malley of the Mounted) - 1921 - U.S.*



*Skilsmæssens Barn (Children of Divorce) - 1927 - Italy*



*De Røde Sko (Red Shoes) - 1948 - UK/France*

After World War II until present time, posters released by Denmark mirrored the artistic styles of the day. Since their cinema has always been closely entwined with Germany, their posters are similar in size, style and artistic impression.

There are still limited numbers of Danish movie posters available in the market. Although they are not great numbers, they are very popular with collectors.

## Poster Sizes

As mentioned above, Denmark adopted the general poster sizes of Germany. The most common movie poster sizes are as follows:

30 x 40 cm (11 x 17") - called "petite," the width and the height will sometimes vary an inch or so.

60 x 80 cm (23 x 33") - this is the standard size, but varies an inch or so each way

70 x 100 cm (27 x 39") - since the 1970's, this size has been found primarily on US imports.

90 x 140 cm (38 x 54") - rare size seen in the 1990's.

## Top Selling Denmark Movie Posters

The following chart represents sales history records from sources in the United States. These do not necessarily include prices sold in venues outside of the U.S.



Price	Title	Year	Size	Cond.	Date	Auction
1,793	Fantasia	R1940's	24x34	NM	11/06	Heritage
1,434	Rashomon	1950	24x34	VF	11/06	Heritage
1,195	Creature From Black Lagoon	1954	24x33	VF	3/07	Heritage
1,195	Day Earth Stood Still	1951	24x33	VF	11.07	Heritage
1,075	Red Shoes	1948	24x34	VF	11/06	Heritage



# Collector Inspector

First, be sure to read “How to Read Your Poster” section at the beginning of this book.

If you don't know Danish, then sometimes spotting a Danish poster can be a little difficult to identify since several of the Scandinavian countries issued the standard A1 paper size posters which measure around 60 x 80 cm (approx. 23x33”). Unfortunately, censor marks were not always placed on the posters. (See Censor Stamp)

So how do you identify one? There are a couple of markings to look for:

The Danish word for Denmark is “Dansk” and is quite often somewhere on the poster.

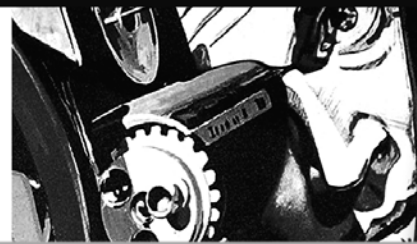
A majority of the posters for Denmark are printed in the capital, Copenhagen. The Danish word is written “Kobenhavn.” Many of the posters have the printer's abbreviation “Kbhvn.”

The easiest way that we have found is to look for the word(s) for “Director” or “Directed by.” Any of the following Danish words should immediately identify it: **Instructor**; **Instruction**; **Iscenesaettelse**; or **Iscenesat af** followed by the Director's name.

On newer films that have been released since 1999, quite often the distributor's website is shown on the poster. The website domain extension that identifies Denmark is “.dk.”

NOTE: For more information about Denmark and its film industry and posters visit <http://www.DanishMoviePosters.com>, part of the website <http://www.LearnAboutMoviePosters.com>

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TECHNICOLOR

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**JACK PALANCE**

FRANSCOPE

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Une co-production ROME - PARIS FILM - FILMS CONCORDIA (PARIS) - COMPANIA CINEMATOGRAFICA CHAMPION (ROME)



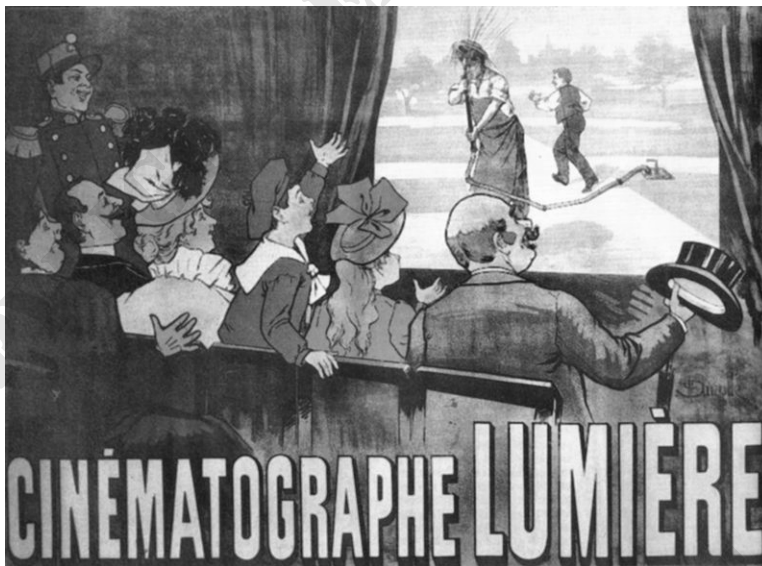
Vue de contrôle - n° 1055

# FRANCE

## History of Film Industry

France is considered the most important country in the development of the world film industry AND the development of the movie poster. For the purpose of this book, we will not delve into the early developments of Daguerre, Demeny, Edison, Marey, Muybridge, Niecpe, Reynaud, and many others. Instead we'll start our history with the developments of the Lumiere Brothers and leave earlier developments for another time.

On February 13, 1895, Louis and Auguste Lumiere (right) patented their first projection machine. On March 28th, the first film *La Sortie des usines Lumière* (*Lunch Hour at the Lumiere Factory*) was shown before the Societe d'Encouragement de L'Industrie Nationale. On June 10<sup>th</sup> of that same year, Louis Lumiere screened his film *L'Arroseur Arrosé* (a/k/a *The Waterer Watered* and *The Sprinkler Sprinkled*).



Originally known as *Le Jardinier* (*The Gardener*) or *Le Jardinier et le petit espiègle*, this film is considered to be the first film comedy and the first film to tell a story.

Within the year, the cinema in France and the world came into existence.

The first public or paying performance was given on December 28, 1895 at the Grand Cafe, Boulevard des Capucines, in a basement called the Salon Indien. The proprietor of the Grand Cafe, somewhat skeptical, had preferred to charge a rental of 30 francs a day in lieu of the customary 20% of the takings. Admission was one franc. For this sum, audiences saw 10 films, each 50 foot in length and each lasting less than one minute (250 feet of film lasts 4 minutes). The first day's takings were 35 francs. The organizers were rather discouraged. Three weeks later, without a single line of advertising, the profits had risen to 2000 francs a day.

The films were simple and consisted of scenic views, scenes of people, moving vehicles and the like. All the big film producers of the time began by filming pretty much the same subjects. So while Lumiere released *Lunch Hour at the Lumiere Factory*, fellow French film producer Gaumont released *Lunch Hour at the Panhard and Levassor Factories*. Gaumont filmed the *Fountains of Versailles*, so French filmmaker Melies filmed the *Boulevard des Italiens*. There were 10 different versions of *Teasing the Gardener*, 20 different of a *Policeman's Patrol*, etc.

In 1897, the infant industry would experience a horrific event which changed it forever, almost destroying it completely.

On May 4, 1897, Baron du Mackau headed a Charity Bazaar for the Catholic High Society in Paris. Over 4,000 of society's elite were crowded into the Bazaar. One of the major attractions at the Bazaar was film presentations. After the fourth presentation, an assistant made a major mistake and set the film booth on fire. The fire rapidly spread through the Bazaar, burning it to the ground. While casualty numbers vary, well over 120 people, mostly women, died that day, including The Duchess of Alencon, sister to the Empress Elizabeth of Austria. After the investigation, heated debates ensued regarding the banning of the film industry from France.

While things were looking grim in France, the world turned its attention to Belgium, who hosted the Brussels World's Fair from May through November. The Fair laid the world at the Lumiere brothers' feet (see our section on Belgium). At the time, their most famous cameraman, Jean Alexandre Louis Promio had a large presentation booth there, and set up appointments for all over the world. By the end of 1897, Lumiere cameramen had given presentations and taken footage in Argentina, Austria, Belgium, China, Czechoslovakia, Denmark, Finland, Guatemala, Hungary, India, Italy, Mexico, Netherlands, Portugal, Romania, Russia, Spain, Sweden, and Yugoslavia.

With this expansion, the way that the camera was used also began to expand. Besides factals and newsreels, camera equipment moved into the science arena and the military field for documentation and training films. Thanks to the Lumiere Brothers, the news and presentation of the cinema had been exhibited all around the world. However, the public began to lose interest, and within a couple of years, the fascination with scenes and newsreels declined. The future of the cinema looked dim. The Lumieres stopped their presentations while others took up the gauntlet.

Three emerging areas had a tremendous impact on the development, direction and revival of cinema. All three were started and developed in France from three entirely different perspectives, and each had a world wide impact. Let's look at them one at a time:

### Enter: Alice Guy

Leon Gaumont (below), born May 10, 1864, was a French inventor, engineer, and industrialist who was a pioneer of the motion picture industry. Gaumont was gifted with a mechanical mind and was fascinated with photography. So, when he was offered a job at the Comptoir general de Photographie in 1893, he jumped at the opportunity. His decision proved fortunate, when two years later he was given the chance to acquire the business. In August of 1895, he partnered with the astronomer Joseph Vallot, the famous engineer Gustave Eiffel, and the financier Alfred Besnier to make the purchase. Their business entity, called L. Gaumont et Cie, has survived in one form or another to become what some historians call the world's oldest surviving film company extant.



Leon patented equipment, worked on sound systems and did many great things for the industry, but the impact and change in the industry direction didn't come from Gaumont, but from his secretary. Here's what happened:

In 1895, Louis Lumiere paid Gaumont a visit to show him a new contraption that Lumiere had just invented: a camera that made still photographs appear as a series of moving images.

Soon after that, Gaumont made his own version of Lumiere's 60mm camera. Although he and his staff took pictures with it, they couldn't figure out any practical use for it. His secretary Alice Guy-Blache (below) immediately recognized its potential. Here's a quote from Guy-Blache' in a later interview:



*I thought I could do better.... Gathering up my courage, I timidly proposed to Gaumont that I would write one or two short plays and make them for the amusement of my friends. If the developments which evolved from this proposal could have been foreseen, then I probably never would have obtained his agreement. My youth, my lack of experience, my sex all conspired against me.*

*Alice Guy-Blache*

Gaumont, who never took the invention seriously, was taken aback. "What! What! All right, if you want to," he is credited with saying. "It's a child's toy anyhow." He would let her have her fun on the condition that her secretarial duties did not suffer. *La Fee Aux Choux* (The Cabbage Fairy) was shown that same year (1896) at the International Exhibition in Paris. The plot was based on an old French fable about a fairy who produces children in a cabbage patch. Her experiment was so successful in selling Gaumont's equipment, that she was completely relieved of her secretarial tasks. From then on, she was put in charge of Gaumont's newly formed production entity.



## Enter Georges Melies

Georges Melies was born in 1961 and was 34 years old when the Lumiere Brothers produced their invention. Melies attended their first presentation.



To him, their first film show seemed like a miracle. He later stated:

*Long before it was over, I rushed up to Auguste Lumiere and offered to buy his invention. I offered 10 thousand, 20 thousand, 50 thousand francs. I would gladly have given him my fortune, my house, my family in exchange for it. Lumiere would not listen to me. "Young man," he said, "you should be grateful, since although my invention is not for sale, it would undoubtedly ruin you. It can be exploited for a certain time as a scientific curiosity but, apart from that, it has no commercial future whatsoever."*

*Georges Melies*

Lumiere was sincere in saying this, but Melies would not listen to him. Melies had been a manufacturer, mechanic, cabinetmaker, draughtsman, painter, and caricaturist. For the last eight years, he was manager and proprietor of the Theatre Robert-Houdin at 16, Passage de l'Opera, where he gave puppet and magic shows.



Refusing to take "NO" for an answer, Melies sought out Robert Paul in London and viewed Paul's camera projector (which was a modification of Edison's camera) and soon afterwards built his own. He was able to present his first film screening on April 4th 1896.

Melies' first films were straightforward cityscapes and event films, patterned after the short films of the Lumieres, but soon he was using the camera to document magic acts and gags from the stage of the Theatre Robert-Houdin.

In 1896, while filming a street scene, Melies camera jammed and it took him a few seconds to rectify the problem. Thinking no more about the incident, Melies processed the film and was struck by the effect such an incident had on the scene - objects suddenly appeared, disappeared or were transformed into other objects. He discovered from this incident that cinema had the capacity for manipulating and distorting time and space. He expanded upon his initial ideas and devised some complex special effects.

In 1897, Melies set up a studio in Paris, called Star Film. He pioneered the first double exposure (*La caverne Maudite*, 1898), the first split screen with performers acting opposite themselves (*Un Homme de tete*, 1898), and the first dissolve (*Cendrillon*, 1899).

Melies also introduced stop-motion photography, taken frame by frame, so that inanimate objects appear to move on the screen. In 1900, Melies produced his *Homme orchestre, L'* (*One Man Band*), in which he appeared as the one and only actor in numerous roles simultaneously.

Melies was perhaps the most inventive filmmaker in cinema history. He also experimented with all types of special effects and multiple exposures, which led to the development of a film language based on separate scenes edited together in chronological order. He was also one of the first filmmakers to present nudity on screen with *Après le Bal*.



Melies best known film, *Le Voyage dans la lune* (*A Trip to the Moon*, 1902)(left) was one of the longest and most elaborate of his trick film epics. The film was hugely successful, but not as profitable as it should have been.

*A Trip to the Moon* was perhaps the most heavily pirated film of its era. While crowds around the world marveled at its tale of space travel, relatively little of this success translated into financial gain for its creator.

Melies would soon fade away as the Lumieres did, but he left a major impact and changed the direction of the industry forever.

### Enter Charles Pathe

At the age of 30, Charles Pathe (right) possessed 1000 francs. He bought a phonograph and a light van and began traveling to fairs with his brother Emile. Customers paid 2 sous to hear one record or 10 to hear six. By nightfall, he would make as much as 200 francs.



After a few months doing this, Pathe set up shop in the square at Vincennes where he saw the Edison camera. Pathe went into partnership with the inventor Joly, and manufactured a camera to go into competition with Lumiere.

Shortly afterwards, Pathe built a studio, went into partnership with his brothers (parting with two of them soon afterwards) and launched a production company that would change the destiny of film distribution. Pathe wasn't the inventor or creator that pioneered the industry, Pathe was the organizer that showed the world how it should be done.

In 1902, Pathe acquired the Lumiere brothers' patents, and then set about to design an improved studio camera and make their own film stock. To handle the production needs, Pathe expanded to six production companies working simultaneously.



By 1904, combining its technologically advanced equipment, new processing facilities built at Vincennes, and aggressive merchandising with efficient distribution systems, catapulted Pathe to the position of largest producer and distributor of films in the world.

Every country showed films with the Pathe red rooster logo. Pathe dominated the film industry worldwide until World War I, which would change the film industry forever.

Now that we've looked at our four major French pioneers who changed film history, let's continue with our French history.

By 1900, France was buzzing with every conceivable variation of films and the creative competition was like no where else in the world. Gaumont invented the Chronophone, which was a combination of the phonograph and film to make talking movies. Not to be outdone, Melies combined the old fashioned cylindrical phonograph with films.

The Paris Exposition of 1900 displayed all types of talking pictures featuring a wide variety of films including performances, stories and opera, but they were not received well by the public. Gaumont continued his development of his Chronophone, and in 1902, he put it on the market. Gaumont showed a talkie each week in his theaters, presented under the name of Phonos-Scenes. As an example, an exhibitor could buy a film, such as *Duos Fron Carmen*, and record for 120 francs. By 1912, Gaumont was presenting color talkies.

Pathe was the major player during this period. Headed by Ferdinand Zecca, Pathe pioneered a system of mass production that had their studios releasing six new film titles per week. Once his production studios were organized and all in production, Pathe then set up production facilities and a chain of movie theaters in London. At that time, London was the largest city in the world and was the distribution center of the world.

In the United States, films were moving from summer parks and vaudeville into theaters. The expansion was so rapid and so competitive that U.S. film producers couldn't meet the demand (especially while they were also fighting Edison's lawsuits) and French production filled in the need. The quality and variety from the French producers, especially Gaumont, Melies and Pathe, were so much better that they became the dominant requested films.

American film producers started copying the French films and putting them out as their own. Melies' *Trip to the Moon* was considered the most pirated film ever, and pirating became so bad that in 1903, Melies sent his brother Gaston to open an office in New York to try to curtail the circulation of "bad and fraudulent copies" of Star Films.

**IMPORTANT ANNOUNCEMENT!** From this date, GENUINE and ORIGINAL "Star" Films will be manufactured in this country, and may be purchased direct from the makers through GASTON MELIÉS, the General Manager for the United States of

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American Headquarters, Offices and Works.  
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**L. GAUMONT'S FILMS, ELGE BRAND**

Working through Kleine Optical, their U.S. agent, Pathe started putting their logo of the red rooster on the frames of film to show that they were Pathe films. They also started a massive advertising campaign. In an interview with Edwin Porter many years later, Porter stated that when he was first hired by Edison, his first job was copying French films, where he learned some of the techniques that he used in his films.

By 1906, the French production companies dominated world film production, AND Pathe dominated Europe's market in motion picture cameras and projectors. It has been estimated that at that time, 60 percent of all films were shot with Pathe equipment.

As early as 1907, Pathe began releasing a comic series entitled *Boireau*. This was so successful that Gaumont soon introduced its *Calino* series. Other comic series soon followed: the *Bebe* series, the *Onesime* series, *Bout-de-Zan*. These were so popular that soon Eclair, Eclipse and Lux all made them a regular part of their weekly programs. Eclair did a variation of the American detective with its Victorin Jasset's Nick Carter series which ran from 1908 to 1910.

For the next few years, the French film industry was flying high. In 1908, when Pathe invented their newsreel that was shown in theaters prior to the feature film, it looked like nothing could stop them. By 1909, Pathe had built more than 200 movie theaters in France and Belgium and by the following year they had facilities in Madrid, Moscow, Rome, Australia and Japan.

That same year, Pathe announced that they were going to open production studios and facilities in the U.S. and started making arrangements. Edison, realizing that he was losing his battles with growing independent U.S. studios, and quality and production to the French, made several maneuvers that changed history. Edison reversed his position and created "the Trust," a group of independent studios which included Melies and Kleine (Pathe's agent). These maneuvers postponed Pathe's move long enough for Edison and his battery of attorneys to convince the U.S. government to change import laws and place more restrictions. Edison then started a campaign to dominant the U.S. market with "the Trust," and at the same time promote a "buy American" campaign. It worked.

Over the next few years, French market dominance decreased, and with the threat of war, French companies started making numerous changes and shifts in company offices to protect them. For example:

Pathe shifted film production into quasi-independent affiliates so production was spread through numerous production affiliates in France, Holland, Italy, Russia and the US.

In 1911, Gaumont renovated the Gaumont-Palace and spurred construction of "palace" cinemas. Gaumont focused on increasing production in France to try to compete with Pathe.

Under the management of Charles Jourjon and Marcel Vandal, Eclair emerged as a major player in the production of films, but never established a circuit of theaters for distribution.

Smaller companies focused on production, like d'Art, Eclipse and Lux, while others like AGC focused on distribution.

Louis Aubert brought in Italian and Danish films to be shown in France and then bought theaters and finally moved into production.

The French studios had been losing ground rapidly in the U.S. market, but when the war was announced in August 1914, the French film industry came to an abrupt halt. Gaumont moved their headquarters to London and Pathe moved their headquarters to the U.S. Although Pathe, Gaumont, Eclair and Film d'Art all resumed production in early 1915, wartime restrictions on capital and material forced them to operate at bare minimums and to focus mainly on patriotic films and comedies to help the morale.

This reduction in production gave way to new distributors with high quality American films, such as the Keystone comedies brought in by Jacques Haik at Western Imports, who had become a distributor just before the war. Monat-Film brought in westerns and mysteries.

To compete, Pathe brought in Pearl White serials (right) and other films that its American branch of Pathe had produced. The smaller production companies gave way to the import distributors. Melies' Star Studio was taken by the French government and he never recovered.

After the war, the film industry in France was in shambles. During this time, the U.S. film industry had made major advancements in equipment, organization and quality of film, while all of Europe struggled to rebuild old studios with old equipment. The market became flooded with American films, and with all the problems of reconstruction, audiences demanded quality films that a tattered French industry couldn't produce. The French public demanded entertainment. The number of theaters grew from 1444 at the end of the war to 2400 just two years later. French studios dropped to little more than 10-15% of the films shown in France.



In 1918, Pathe moved their headquarters back to France and reorganized their pre-war strategies, dividing off their records empire under the control of Charles' brother Emile, and leaving Charles to control and rename his studios as Pathe-Cinema. He began selling off his foreign exchanges.

The early 1920's brought a new era of art films and formations of small independent production companies, headed by cinema leaders such as Gance, Delluc, Julien Duvivier, Jean Renoir and Rene Clair. Even though production increased to 130 feature films by 1922, they still only occupied a minority share of the French screens. The industry began trying different strategies of co-production, some studios with American companies and some with German studios.

The French studios used their serials and comedies as a base, while other feature films were being provided by American and German studios. Several European countries started implementing stronger quotas and banding together to create a European Film Union to try to improve their film industries and slow down the massive amounts of imported films. By the end of the 1920's, there were over 4200 theaters in France and an Aubert Palace in every major French city and demand continued to grow.

The arrival of American sound films created panic among the European countries who immediately began a resistance to the influx of U.S. films. The language barrier put shackles on the distribution area and collapsed the European Film Union. The French public wouldn't accept films in other languages. The French film industry took the approach to procrastinate and maybe it would go away. The French government strengthened censorship and tariff laws and stopped "talkies" from being shown in France for two years. At first, this seemed to promote a greater amount of French films being shown in France.

The first to step up was Gaumont, who updated his old system of synchronized phonograph records. In 1928, he released *L'Eau du Nil*, but it wasn't generally accepted by the public. Charles Pathe, frustrated with the entire circumstances, sold off Pathe to the Natan Brothers from Bulgaria and retired. Bernard Natan renamed the company Pathe-Natan, but the company was so poorly run that they were soon having major financial difficulties.

American studios were struggling from the depression and the sudden decline in exported films due to language barriers. After two years of resistance, the pressure became too great to stop the foreign films from coming into France.

In 1930, several U.S. studios began looking to invest in French cinema in an attempt to break through the barriers. Paramount built a giant studio in Joinville, France and began producing multilingual films. They would shoot the same film in different languages using the same set and costumes. Warner Brothers did the same in Germany. MGM took the opposite approach by bringing French film stars to America to be in films with their U.S. actors, thereby allowing them to be released in France. French distributors scrambled to create adequate methods of subtitling, because so few theaters had sound equipment.

French directors struggled to make the adjustments to sound productions. The most important director of this time period was Rene Clair who produced *Toits de Paris*, considered the first significant French talkie of that time. While the age of sound helped Clair to develop, other directors like Gance and Duvivier floundered with several failures. It wasn't until Gance remade a sound version of his *Napoleon* that he began to utilize sound instead of fighting it.

By 1935, the French film industry practically disappeared. Controlled by Americans or crippled by the depression, Clair and Gaumont had become insignificant and Pathe-Natan was so riddled with financial scandals that they were ineffective. The few French films that had any relevancy came from the independents which basically carried the French film industry at that time.

Denmark, Germany, Netherlands and Great Britain had the majority of their theaters wired for sound by 1933, but France didn't get the majority of their theaters wired for sound until around 1936. As French directors began to grasp the power of sound films, an influx of dark film noir developed. This new genre was extremely popular and again French cinema began to take hold.



Director Jean Renoir led the revival with some very successful titles such as *La Grande Illusion* (left) and *Le Regle du Jeu* (Rules of the Game, 1939) (right).



World War II divided France into a “free” zone in the south and an “occupied” zone in the north. This split had a devastating effect on an industry that was just starting to regain some strength. Some film makers, including Renoir, Duvivier, Gabin and Morgan fled to the United States. Other directors remained in France and tried to continue to make films. A Committee for the Organization of the Cinematographic Industries (COIC) was created to try to help regulate films under these extreme circumstances, which ultimately had a great affect.

The Germans set up their own production company, Continental Films, which used German capital but French personnel, and produced 30 out of the 220 films that France produced during the war. Films made during that period were heavily scrutinized, causing directors to avoid any questionable topics. Since British and American films were banned, French films dominated the operating screens in France. The films during this period have been called “Vichy” films because a lot of them focused on sacrificial motherhood and patriotism.

Upon the liberation of France, the French cinema immediately responded with a Committee for the Liberation of French Cinema, which condemned and penalized those directors that portrayed the German cause during the war. Initially French films primarily dealt with war documentaries, trauma from the war, and the glory of the Resistance.

In 1946, the Centre National de la Cinematographie (CNC) was founded to extend the work of the COIC. This laid the foundation for a modern film industry establishing some state control, box-office levy, and help to non-commercial cinema.

Despite all of the new directions, soon problems reappeared. The Blum-Byrnes Trade Agreement of 1946 established a generous import quota to American films as part of a settlement to help with the French war debt to the U.S. However, by the early 1950's, French film production had regained an average of 100-120 feature films a year, stabilizing the industry. French films continued to gain more dominance in the French market, reaching its peak in 1957 as television was introduced.

The late 1950's saw a new era of de Gaulle's modern France and a greater stabilization of the film industry. As audience numbers declined, French studios held their ground during the growth of television in the 1960's due to this stabilization. A new pattern of international co-production became common. This increased the marketability while dividing the expenses.

The 1970's expanded co-productions into the standard, with expanded marketing to export films to the European market as well as the middle east and Asian markets.

Currently France has a population of 59.3 million and has approximately 4900 theater screens.





## France First in Film

- \* The first presentation of film in France was made on March 22, 1895 by Lumiere Bros. before the Societe d'Encouragement pour l'Industrie Nationale at 44 rue de Rennes, Paris
- \* The first film produced in France was *la Sortie des Usines* in 1894.
- \* The first feature film over 1 hour was *L'Enfant Prodigue* in 1907.
- \* The first feature length 'talkie' in was *Les Trois Masques* in 1929.

### Other Firsts

- \* The first European feature film scripted for the screen was a four reel version of *Les Miserables* in 1909 produced by Pathe.
- \* The first nude subject was *Bain de la Mondaine* released in 1895 by Henri Joly of Paris for presentation in Kinetoscope peep-show machines.
- \* The first actress to appear on screen in the nude was Jehanne d'Alcy in Georges Melies *Apres le Balle Tub* released in 1897.
- \* The first pornographic film which can be dated was released in 1908.
- \* The first person ever paid to play a comedy role in a film was M. Clerc, a gardener employed by the Lumiere Brothers for the film *L' Arroseur Arrose* in 1895.
- \* The first woman director was Alice Guy, Leon Gaumont's secretary, who made her film debut in 1896 with *La Fee Aux Choux*.

## Censorship

Theatrical censorship ceased in 1906, but because cinema was classified as a spectacle, its performances were subject to the control of local authorities.

# French Movie Posters

France was not only the epicenter of the early film industry, it was also the birthplace of “poster advertising art.” During the 1860’s Jules Cheret (1836-1932), a French painter, lithographer and poster designer, began a new movement in the advertising world by creating the first “advertising posters” combining beautiful graphics and text. These new aesthetically pleasing posters were being put up everywhere.

In 1881, to control the amount of posters being displayed, the French government passed a law that created official posting places to put the posters. Every poster required a tax stamp to indicate that a fee had been paid for the right to post it. The tax was based on the size of the poster. This eventually led to the adoption of standard poster sizes. (See Poster Sizes).

Initially, posters were typographical, advertising the camera and projection equipment rather than the film. However, by the late 1890’s, the film industry would soon embrace Cheret’s visually charming poster concepts, and thus the movie poster was born. By this time, the procedure for advertising was pretty well established. The sizes of the posters were set; the place that the posters were to be placed were set; there was even an official person that did the posting of the poster who would place his stamp on the poster to show that the tax had been paid.



One of the benefits to poster collectors is that when this was established, the law also stated that the PRINTERS name and address had to be on the poster. This way they could check to make sure that the tax was paid, in case the stamp wasn’t affixed.

Unfortunately for poster collectors, there was a problem that arose with this system. With the poster revolution in full swing during the early 1900s, people started stealing the posters to sell. This became such a problem that the posting officials started gluing the posters down. This practice eliminated the majority of the pre-WWI French cinema posters.

Starting with their earliest posters, the French film producers commissioned some of the world’s greatest graphic artists for their poster artwork. Unlike many other film producers from other countries, however, the French industry encouraged the artists to sign their artwork. Thus, the French movie posters are considered to be some of the finest examples of cinema advertising.

The early decades saw the talents of great artists such as Faria, Neumann, Scott, Toussaint Clerice and Bofa. The French cinema continued this trend by commissioning the talents of legendary artists through the years. These included names such as Allard, Belinsky, Bonneau, Ferraci, Grinsson, Lancy, Mascii, Noel, Soubie, and Vaissier.

Here are some examples of French cinema artwork:



*La Poule Aux Oeufs d'Or* - 1905 -  
Artist: Candido de Faria



*Tarzan Trouve Un Fils* - 1939 -  
Artist Roger Soubie



*20,000 Lieues sous les Mers* -  
1954 - Artist: Jean Mascii

Beautiful artwork is and always has been a consistent factor in the popularity of these posters as collectibles.

## Poster Sizes

France produces about 160 films per year. French movie posters come in these dominant sizes. (French sizes are released in metric, so the conversion to inches is approximate)

Petite - measures 40 x 60 cm or 15.7 x 23.6 " - this size is used a lot and varies an inch or so each direction.

Affiche - measures 60 x 80 cm or 23.6 x 31.5 " - sometimes called "Affiche Moyenne" or Medium Poster - this size is used a lot.

Pantalon - measures 60 x 160 cm or 23.6 x 63 " - quite often referred to as a door poster, or French insert. It's half the size of the Grande vertically. Issued on major titles only and primarily issued in the 80s and early 90s.

Grande - measures 120 x 160 cm or 47.2 x 62.9 " - this is the predominantly used size. It is issued in one piece and varies slightly an inch or so.

Double Grande - measures 160 x 240 cm or 62.9 x 94.4 " - normally issued horizontally.

Other sizes used that we have not been able to find a name for:

80 x 120 or 31.5 x 47.2 “- This is also half the size of the Grande but horizontal. This size is generally used as reissues.

120 x 160-180 cm or 47.2 x 62.9-70.8 “- French Bus Stop posters vary in length but are easy to tell because of their ads across the bottom of the poster.

Plus banner sizes of 120 x 320 cm (47 x 126 “), 240 x 320 cm (94 x 126 “), and 300 x 400 cm (118 x 157 “)

French lobby sets are normally 8 to a set, but can have 6, 8, 10, or 12 cards. Sometimes up to three sets are issued with different images for the same film. They are usually labeled Set A, B, and C and measure 21x 27cm (8.4 x 10.7 “). The cards are printed on thin, glossy paper and the name of the film is usually printed in a white box in a corner in French.

In late 1960, a “visa de censure” or Censor Certificate number was instituted on all films being released. All regular issues were suppose to display this visa number. Although there are exceptions, the majority of French posters issued have a censor stamp. This stamp can help establish the French release date for a film. Normally, this number is located just below or beside the printer’s information; sometimes it can be found on the side or bottom border by itself.

There are occasions where a Visa number may indicate a year EARLIER than its release. The certificate number is issued in preparation of the release and NOT when it is actually released. Usually that is several months before the release date; consequently, sometimes when a film is released early in the year, the visa number may show the previous year.

This fact also holds true in the reverse. Some films from other countries may be a little later on the date. Remember, the certificate was issued, before the FRENCH release, and not by the copyright date.



Here is a sample of a printers tag from a film issued in 1967. You can see the printers name with the address line just below. Then below the printer address has ‘visa de censure N 2447.

The Visa de Censure was attached to the film NOT the poster. When films originally released before 1961 were re-released at a later date, a visa de Censure number was issued (which identifies the poster as a re-release). The situation for films originally released AFTER 1961 and later re-released is NOT as helpful in identifying poster age.

Notice the censor tag below. It lists the same printer as above - Ets SAINT-MARTIN but at a different address. Also notice that it has the SAME visa number as the one above. The difference is the printer’s address. The address on the second tag was during the late 1970’s.

Ets St MARTIN imp. 92 ASNIERES Visa de Contrôle.n°2447

To help identify the later reissues, we suggest that you cross reference the visa number with the French Printers Log which quite often should help you pinpoint the year.

The chart below is fairly self-explanatory. Remember that the Visa number was acquired during the preparation for the FRENCH release, so quite often the copyright date does not apply.

### Visa de Censure Log

NOTICE: each year averages about 300-400 numbers.

#	TITLE	DATE	ORIG	PRINTER
23	Woman is a Woman	1961	1961	Bedos & Ce
86	Last Sunset	1961	1961	Publicite
101	Famous Love Affairs	1961	1961	Cinemato
155	Jules et Jim	1961	1961	Gaillard
187	Two Rode Together	1961	1961	Publicite
240	101 Dalmatians	1961	1961	St. Martin
243	Bras de la Nuit	1961	1961	La Lande
252	Too Late Blues	1961	1961	St. Martin
308	My Life to Live	1962	1962	La Lande
350	Cleo From 5 to 7	1962	1962	Gaillard
352	Climates of Love	1962	1962	Gaillard
423	East of Eden	R1962	1955	La Lande
443	Man Who Shot Liberty..	1962	1962	Publicite
474	Love at 20	1962	1962	PILE
513	Musketeers at Sea	1962	1960	Aussel
516	Lolita	1962	1962	Cinemato
533	La Bella Lola	1962	1962	St. Martin
547	Eva	1962	1962	Gaillard
572	Dr. No	1962	1962	St. Martin
574	All That Heaven Allows	R62	1955	M. Landais
595	Rebel Without a Cause	R63	1955	La Lande
598	the Trial	1962	1962	St. Martin
641	Creature From Black L.	R62	1954	Publicite
646	Lawrence of Arabia	1962	1962	La Lande
650	Great Escape	1963	1963	La Lande
779	Of Flesh and Blood	1963	1963	
802	8 1/2	1963	1963	Cinemato
845	Disney Stock poster	1963	1963	
862	I Could Go On Singing	1963	1963	La Lande
891	Harakiri	1963	1963	
907	Cleopatra	1963	1963	Gaillard
917	Hitler Never Heard of Him	1963	1963	La Lande
953	the Haunting	1963	1963	Cinemato
1000	le Mempris	1963	1963	
1117	Spencer's Mountain	1963	1963	
1177	Diary of a Chambermaid	1964	1964	Saint Martin
1190	How the West Was Won		1964	La Lande
1295	Evil of Frankenstein	1964	1964	Publicite
1.323	Visit	1964	1964	Gaillard
1345	Viva Las Vegas	1964	1964	Cinemato

#	TITLE	DATE	ORIG	PRINTER
1382	World of Henry Orient	1964	1964	La Lande
1965	Band of Outsiders	1964	1964	P.I.L.E.
1387	Winnetou: Last of Renegades	1964	1964	LaLande
1414	Calamity Jane	R1964	1953	Richier-Laugier
1417	Night of the Iguana	1964	1964	Saint Martin
1419	King and Country	1964	1964	
1439	Fail Safe	1964	1964	LaLande
1443	Bunny Lake is Missing (?)			
1491	Red Desert	1964	1964	St. Martin
1495	Tintin and the Blue Oranges	1964	1964	Gaillard
1502	Weekend at Dunkirk	1964	1964	Gaillard
1530	Goldfinger	1964	1964	Saint Martin
1556	7 Guns From Texas	1965	1965	Gaillard
1574	le Bonheur	1965	1965	La Lande
1584	Kitten With a Whip	1965	1965	Publicite
1632	Ipress File	1965	1965	Gaillard
1658	Searchers	R	1956	Saint Martin
1695	Frontier Hellcats			
1730	Apache Rifles	1965	1965	P.I.L.E.
1751	Heroes of Telemark	1965	1965	Gaillard
1752	Glory Guys	1965	1965	La Lande
1834	Gendarm a New York	1965	1965	La Lande
1840	Kwaidan	1965	1965	St. Martin
1874	Cincinnati Kid	1966	1965	St. Martin
1952	Fistful of Dollars	1965	1965	La Lande
1964	Repulsion	1965	1965	Karcher
2014	Creatures	1966	1966	LaLande
2042	Dr. Zhivago	1965	1965	Saint Martin
2063	Masculin Feminin	1966	1966	LaLande
2108	Man and a Woman	1966	1966	Saint Martin
2130	Paradise Hawaiian Style	1966	1966	LaLande
2163	Chimes at Midnight	1966	1966	Richier-Laugier
2228	Appaloosa	1966	1966	Publicite
2232	Made in USA	1966	1966	St. Martin
2330	10th Victim	1966	1966	
2340	African Queen	1966	1951	La Lande
2341	the Reptile	1966	1966	Saint Martin
2349	Penelope	1966	1966	
2366	Grand Prix	1967	1967	La Lande
2384	Man For All Seasons	1967	1967	LaLande
2396	You Only Live Twice	1967	1967	Saint Martin
2508	Spy in the Green Hat	1967	1967	
2517	Sailor From Gilbraltor	1967	1967	Saint Martin
2531	la Chinoise	1967	1967	St Martin
2537	Dalek: Invasion Earth 2150	1967	1967	LaLande
2543	Barefoot in the Park	1967	1967	La Lande
2585	Superargo vs Diabolicus	1967	1967	
2672	Fearless Vampire Killers	1967	1967	
2675	Cool Hand Luke	1967	1967	Saint Martin

#	TITLE	DATE	ORIG	PRINTER
2708	les Risques du Metier	1967	1967	Gaillard
2821	Spirits of the Dead	1968	1968	
2859	Four Dollars for Vengeance	1968	1966	
2885	Day of Anger	1968	1967	Lithotyp
2912	Petulia	1968	1968	Saint Martin
2971	the Fox	1968	1968	Saint Martin
2994	Virgin of the Jungle	1968	1967	Richier-Laugier
3004	2001: Space Odyssey	1968	1968	La Lande
3.039	Dirty Outlaws	1969	1967	Richier-Laugier
3061	Premature Burial	1969	1962	St. Martin
3094	Lady in Cement	1969	1968	
3432	Vixen	1969	1969	Saint Martin
3433	Wild Bunch	1969	1969	Saint Martin
3459	Butch Cassidy & Sundance Kid	1969	1969	Saint Martin
3526	Quatermass 2	R70	1957	St. Martin
3632	Bear and Doll	1969	1969	La Lande
3633	Wild Child	1970	1970	Saint Martin
3766	Beneath the Planet of the Apes	1970	1970	La Lande
3865	Chisum	1970	1970	La Lande
3875	Five Easy Pieces	1970	1970	La Lande
3934	the Novices	1970	1970	La Lande
3940	Mont-Dragon	1970	1970	La Lande
3979	Liberte en Croupe	1970	1970	Gaillard
4071	Conformist	1971	1971	La Lande
4080	Dracula contre Frankenstein	1971	1971	Lithotyp
4098	la Mafia du Plaisir	1971	1971	La Lande
4102	Strange Things Happen at Night	1971	1971	La Lande
4105	Love Story	1971	1970	La Lande
4132	the Clowns	1971	1971	St. Martin
4172	Beguiled	1971	1971	St. Martin
4201	Mission Impossible vs Mob	1971	1968	St.Martin
4208	Yog Monster From Space	1971	1971	Richier-Laugier
4234	Cheyenne Social Club	1971	1971	
4253	Escape From the Planet of Apes	1971	1971	La Lande
4268	Mission Impossible	R70s	1968	St. Martin
4282	Where Did Tom Go?	1971	1971	La Lande
4321	Scars of Dracula	1971	1971	La Lande
4376	Few Hours of Sunlight	1971	1971	Gaillard
4410	French Connection	1971	1971	La Lande
4537	Sleeping Beauty	1972	1959	La Lande
4584	Godfather	1972	1972	La Lande
4614	Bedknobs and Broomsticks	1972	1972	St. Martin
4674	Fellini's Roma	1972	1972	St. Martin
4663	Tout Va Bien	1972	1972	La Lande
4679	400 Blows	1972	1959	NSA
4750	Vampire Circus	1972	1972	LaLande
4751	Conquest of the Planet of Apes	1972	1972	La Lande
4787	Dracula 73	1973	1973	La Lande
4796	Joe Kidd	1973	1973	La Lande

#	TITLE	DATE	ORIG	PRINTER
4951	"Play It Again, Sam"	1973	1973	La Lande
5024	Ms Don Juan	1973	1973	
5152	Duel	1973	1973	La Lande
5200	Big Boss			
5277	Godspell	1973	1973	La Lande
5331	Sacred Knives of Vengeance	1973	1973	La Lande
5344	From Beyond the Grave	1973	1973	La Lande
5381	Battle For Planet of the Apes	1973	1973	La Lande
5406	Fille au Violoncelle	1973	1973	GLF
5510	Private Club	1974	1974	La Lande
5537	Emmanuelle	1974	1974	St. Martin
5540	Flipper City (Heavy Traffic)	1974	1974	La Lande
5612	Papillon	1973	1973	
5624	Night Porter	1974	1974	La Lande
5699	L'Amour	1973	1973	St. Martin
5700	Fists of Fury	1973	1973	La Lande
5797	Anonymity Society	1974	1974	GLF
5803	Trio Infernal	1974	1974	GLF
5818	Papillon	1974	1974	GLF
5886	Phantom of Liberty	1974	1974	GLF
5917	North by Northwest	R	1959	La Lande
5922	Lancelot of the Lake	1974	1974	
6080	Drama of the Rich	1974	1974	GLF
6120	Zig Zig	1975	1975	GLF
6130	Chinatown	1975	1974	La Lande
6134	Woman With Red Boots	1974	1974	La Lande
6171	Parade	1974	1974	GLF
6185	Scenes From a Marriage	1975	1973	La Lande
6214	Woman Under the Influence	1974	1974	La Lande
6235	Funny Lady	1975	1975	La Lande
6335	Young Frankenstein	1975	1975	GLF
6368	Lips of Blood	1975	1975	S.A.I.P.P.
6446	Great Waldo Pepper	1975	1975	La Lande
6522	History of Adele H	1975	1975	St. Martin
6553	Number Two	1975	1975	GLF
6567	Scent of a Woman	1975	1974	La Lande
6595	Incorrigible	1975	1975	GLF
6839	Swept Away	1976	1976	St. Martin
6855	Last Woman	1976	1976	La Lande
6937	Barry Lyndon	1976	1976	La Lande
7022	In the Realm of Senses	1976	1976	La Lande
7036	Bread and Chocolate	1976	1976	La Lande
7207	Carrie	1977	1977	La Lande
7253	Tentacles	1977	1977	La Lande
7327	3 Women	1977	1977	La Lande
7395	Last Dinosaur	1977	1977	La Lande
7437	Spy Who Loved Me	1977	1977	La Lande
7507	Madame Rosa	1977	1977	La Lande
7657	Avalanche	1978	1978	La Lande



#	TITLE	DATE	ORIG	PRINTER
7576	Blood Relatives	1978	1978	La Lande
7643	Wild Geese	1978	1978	La Lande
7733	Unmarried Woman	1978	1978	La Lande
7915	Piranha	1978	1978	La Lande
8378	Brood	1979	1979	La Lande
8443	Attack of the Phantoms	1979	1979	La Lande
8464	Mad Max	1980	1979	La Lande
8654	Stalker	1980	1980	La Lande
8705	Warriors	1980	1979	La Lande
8729	Batman	1980	1966	
8944	Joyless Street	1981	1925	Publicite
8949	les Chefs - Walt Disney	1981	1981	St. Martin
9021	Messalina	1981	1981	La Lande
9061	Possession	1981	1981	La Lande
9145	Under Suspicion	1981	1981	La Lande
9156	For Your Eyes Only	1981	1981	La Lande
9428	Shock	1982	1982	La Lande
9502	Mad Max 2	1982	1982	La Lande
9549	Chefs - oeuvre du Disney	1982	1982	St Martin
9563	Parsifal	1982	1982	La Lande
9574	Halloween 2	1982	1982	La Lande
9721	Querelle	1982	1982	La Lande
9824	Danton	1983	1983	La Lande
9913	Tenebre	1983	1983	
9915	l'Homme Blessé	1983	1983	La Lande
10083	Creepshow	1983	1983	La Lande
10091	Hunger	1983	1983	La Lande
10129	Yor Hunter From the Future	1983	1983	NSA
10142	Confidentially Yours	1983	1983	La Lande
10196	Sheer Madness	1983	1983	La Lande
10355	Company of Wolves	1984	1984	La Lande
10435	Fort Saganne	1984	1984	La Lande
10531	Adv of Buckaroo Banzai	1984	1984	La Lande
10570	Over the Edge			
10615	le Bebe Schtroumpf	1984	1984	video poster
10804	Joy and Joan	1985	1985	La Lande
10815	Kiss of the Spiderwoman	1985	1985	
10895	Mad Max 3	1985	1985	La Lande
11094	Clan of the Cavebear	1986	1986	
11155	Pretty in Pink	1986	1986	La Lande
11360	la Rumba	1987	1987	
11479	Raising Arizona	1987	1987	La Lande
12272	Sword and the Stone	1990	1963	
12274	Little Mermaid	1990	1989	
12438	Dick Tracy			
14463	Men in Black	1997	1997	RDC
14914	Saving Private Ryan	1998	1998	
14950	Life is Beautiful	1998	1998	RC
15178	Matrix	1999	1999	

Quite often a poster will have another tag instead of the Visa number. This tag has the words “Visa en cours” which basically means “censor in process.” These seem to appear more from the late 1980’s and newer.

## Oddities

Here are a couple of odd numbers that do not fit the pattern. This may simply be typographical errors but they are presented as information only.

2841	Guns	1980	1980	?
30104	Hercules Against Rome (???)		1964	Gaillard
48012	Empire of Passion	1978	1978	St. Martin
57851	Up	1983	1976	

## PRINTER’S IDENTIFICATION

As mentioned earlier, for tax purposes, French printers were required to put their names and addresses on each film poster. The printer tag is normally found somewhere on the bottom, left or right border in small print and will be followed by their address.

Fortunately for poster collectors, printers seemed to have moved every few years, making it possible to date the poster within a few years. Some of our research has indicated that during the period from the 1950’s through the 1980’s, the French government was very lax on corporate bankruptcies. A company could go bankrupt and keep their name, but had to move to a different address. While this has not been officially confirmed, it would fit into the pattern of the larger printers making so many moves.

We have compiled a list of printer names and addresses which have been gathered from over 1,000 French film posters. The following chart includes the name of the printer and clips from posters which show that printer’s address during different years.

<b>AFFICHES ET PUBLICITE</b>	
1957-1961	<i>Imp. Affiches et PUBLICITE - 11, rue CASTEX-PARIS.</i>
1962	AFFICHES ET PUBLICITE - IMP. M. LANDAIS - 11, R. CASTEX-PARIS 4 <sup>e</sup>
1964	AFFICHES et PUBLICITE 11, rue Castex, Paris

AUSSEL

1962	Imp. AUSSEL, 114, V. Nolle, Paris, Mar. 49, 57
1964	Imp. AUSSEL, Paris

BAUDUIN

1924	IMP. BAUDUIN, 83, Faub. S' Denis, PARIS
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BEDOS

1930s	IMP. BEDOS, PARIS
1933-1939	Imp. BEDOS & C <sup>IE</sup> 14, Av. Félix Faure - Paris
1942-1946	Imp. BEDOS & C <sup>IE</sup> - PARIS
1958	IMP. BEDOS & C <sup>IE</sup> 14, AV. FELIX FAURE, PARIS
1959	BEDOS & C <sup>IE</sup> PARIS
1959-1961	BEDOS & C <sup>IE</sup> PARIS IMPRIMEURS 14, AV. FELIX FAURE
1974	Imprimé en France, Bedos et C <sup>IE</sup> Imp. 14, av. F. Faure, Paris



CINEMATOGRAPHIE  
FRANCAISE (C.F.)

CINEMATO

Their address was rue de la cour des Noues until 1936, then it changed to 29 R. Marsoulan, Paris

1936-1952	IMP. de la CINEMATOGRAPHIE FRANÇAISE 29, R. MARSOULAN, PARIS.
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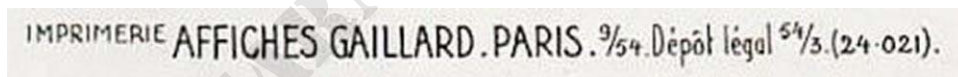
In 1952 their name was shortened to Cinemato - notice the address

1952-1960	
	both block and line style were used
1952-1964	



1947	
1954-1964	
1962	

Gaillard was different than other printers used by the studios. Around 1950, they started putting the plate numbers similar to the way that U.S. lithographers did. Let's take a close look at the Gaillard tag:



Notice all the way to the right in the parenthesis is the plate number (24-021). BUT also notice the other 2 numbers. Just after their name is 9/54. Since this film was released in France in November of 1954, this is probably the month and year the plate was made. Then the second number 54/3. This is probably the third plate made for this title, but this has not been confirmed.

Plate No.	Year	Size	Title	Date	Number
24-021	1954	47x63	Caine Mutiny	9/54	54/3
24529	1956	94x167	Bride is Much Too Beautiful	9/56	56/4
26103	1960	16x24	La Dolce Vita	3/60	60/2
26269	1962	23x32	Cleo From 5 to 7	3/62	62/1
27822	R64	46x63	And God Created Woman	6/64	64/2

G. L. F.

1973	GLF Imprimeurs 658-64-64
1974	GLF Imprimeurs . MONTROUGE
1975	S.N.E. GLF Imprimeurs . MONTROUGE

G.S.

1974	GS Imprimeurs EURE
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HELIO-CACHAN

1949	Imp. HÉLIO-CACHAN - CACHAN (Seine)
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I. C. P.

R1954	<i>I.C.P. 14, RUE MARTEL, PARIS.</i>
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KARCHER

1961	IMP. A. KARCHER, 23 r. Bichot, Paris
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## LALANDE

Probably La Lande had more than a location at Gentilly and a location at Wissous operating in the early 1960's. Notice the overlapping locations.

1959	AT. LALANDE 102 rue G. Péri - GENTILLY - ALX 16-71
1961	ATELIERS LALANDE 102, rue Gabriel-Péri - GENTILLY - ALX 16-71
1963*	ATELIERS LALANDE WISSOUS
1965-1966**	ATELIERS LALANDE - WISSOUS (L. et S.) - 922 38 73.
1965*	ATELIERS LALANDE 102, rue Gabriel-Péri - GENTILLY - ALX 16-71 (NOTICE: this is the same as the 1961)
1966*-1968*	ATELIERS LALANDE 91-WISSOUS - TEL. 920.98.75-76
1969-1971	LALANDE-COURBET 91-WISSOUS
1971-1977	S16 EXPL. Ets LALANDE - COURBET 91 - WISSOUS
1978-1982	S - E LALANDE - COURBET 91 - WISSOUS
1983-1984	S.A. LALANDE-COURBET 91320 WISSOUS S.A. LALANDE-COURBET-91320 WISSOUS.
1984-1987	S.A. LALANDE-COURBET 91320 WISSOUS. R.C. CORBEIL 658 163
1987-1988	Lalande Courbet Zitry
1989	AFFICHE EUROPÉENNE LALANDE-COURBET R.C. 8 202 545 108

\* after year means that the year would be correct. \*\* multiple times

## LITHOTYP ROQUEVAIRE

1938	LA LITHOTYP. ROQUEVAIRE
R50s-1956	“la lithotyp” ROQUEVAIRE (BdR)
1967-1969	“la lithotyp” ROQUEVAIRE - 6511
1971	“la lithotyp” B. ROQUEVAIRE -

MERCURE GRAPHIC

1974

MERCURE GRAPHIC - R.C. PARIS B 32635284

MODERN du LION

1976

Imprimerie Moderne du Lion, Paris.

N. S. A.

1983

N.S.A Impression.Tel 687 45 72

PILE

1964

*PILE - 11, Rue Stendhal - Paris*

PUBLICITE  
G. DeBOISSIERE

1967-1971

PUBLICITÉ *G. Deboissière SA*

R. C.

1998-2001

R.C. NANTERRE B 326 943 644

### RCS

1997	RCS Paris B 313 831 620
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### RICHER LAUGIER

1947	RICHER · LAUGIER , PARIS
1959	RICHER · LAUGIER 5, RUE BARTHÉLEMY, PARIS
1960-1971	RICHER · LAUGIER 5, rue Barthélemy, Paris

### SAINT-MARTIN

1953	Imp. ST MARTIN . 258, F9 ST MARTIN . PARIS . NORD . 79 - 65
1954-1956	· ELS ST MARTIN . imp. Nord : 79 65 ·
1960	ETS ST MARTIN KEL . 05-95 . PARIS
1962-1963	ETABLISSEMENTS SAINT-MARTIN 38, rue Pascal, PARIS 13 <sup>e</sup> · KEL 05 95
1964	res. saint-martin imp. paris occasionally - some smaller pcs.
1960-1966	SAINT-MARTIN 38, rue Pascal, PARIS 13 <sup>e</sup> · KEL 05 95
1966-1970	ELS SAINT-MARTIN 38, rue Pascal, PARIS 13 <sup>e</sup> · KEL 05 95
1970-1975	Ets St MARTIN imp. Paris Kel 05 95 visa n 4132
1975-1982	Ets St MARTIN imp. 92 ASNIERES










## SONIS

Sonis was formed in 1965 and as a multi-service company. They basically performed (and still perform) whatever services that fill the individual distributor's needs.

They inventory and warehouse the posters and then take orders and ship the posters. If the distributor needs printing or re-printing, or any other level of help, Sonis is set up to handle it. For this reason, Sonis handles a large amount of the distributors in France.

We have a chart showing the different Sonis logos that you will see on French posters and when they changed. Please note that the early logos are usually very small.

1965-1969	
1970-1971 small	
1972	
1973 larger	
1973-1974	 
1974-2004	

In addition, for the distributors that approve it, they sell wholesale to shop owners and retail to individuals. They sell licensed reproductions of film posters, TV series posters, postcards, T-shirts, sweat-shirts, caps, calendars, frames, mugs, and masks.

### SONIS Merchandising

ZA de Courtaboeuf 3 - Avenue d'Océanie BP 103

91943 LES ULIS Cedex A - France

Tel. : +33 (0)1 60 92 93 56 - Fax : +33 (0)1 64 46 72 22

Their website is: <http://www.sonismerchandising.com/>

# Top Selling French Movie Posters

The following chart represents sales history records from sources in the United States. These do not necessarily include prices sold in venues outside of the U.S.

Price	Title	Year	Size	Cond.	Date	Auction
86,608	Casablanca -French	1942	32x47	VF	3/00	Christies
35,650	Frankenstein -French	1931	94x126	VF-LB	12/98	Sothebys
34,686	Casablanca -French	1943	32x47		3/05	Christies
19,800	Casablanca -French	R47	47x63	FN-LB	12/92	Christies
18,975	King Kong -French	1933	47x63	VF-LB	7/04	Heritage
18,400	Beauty and the Beast - French	1946	63x94	FN-LB	12/93	Christies
16,121	King Kong -French- A- Coudon	1933	47x63		3/05	Christies
16,121	King Kong -French- B- Peron	1933	47x63		3/05	Christies
16,100	Casablanca -French	1943	63x90	F-LB	7/06	Heritage
14,950	King Kong -French	1933	47x63	VF-LB	7/02	Heritage
14,300	King Kong -French	1933	47x63	F-LB	12/92	Christies
12,906	Shanghai Express-French- Soubie	1932	24x31		9/03	Christies
12,650	Maltese Falcon -French	1946	47x63	VF	11/05	Heritage
12,650	Sympathy For the Devil - French	1968		FN-LB	12/95	Christies
10,844	Notorious -French	1946	23x32		3/02	Christies
10,755	Beauty and the Beast - French	1946	47x63	VF-LB	11/06	Heritage
9,200	Beauty & the Beast -French	1946		FN	6/93	Christies
8,625	Grand Illusion -French	1937	63x94	VF-LB	7/06	Heritage
8,625	King Kong -French	1933	47x63	VF-LB	7/03	Heritage
8,254	Grande Illusion, La -French	R45	24x31		3/00	Christies
8,101	Grand Illusion -French	R46	23x34	VF	12/05	emovieposter
8,050	Beauty & the Beast -French	1946	47x63	FN-LB	12/94	Christies
7,700	Cinematographe Lumiere - French	1900	24x32	FN-LB	12/91	Christies
7,700	Scarlet Empress -French	1934	24x32	FN-LB	12/92	Christies
7,527	Plainsman -French	1937	47x63		9/04	Christies
7,317	Maltese Falcon -French	1946	47x36	VG-LB	9/06	Christies
7,200	Beauty and the Beast - French	1946	47x63	FN-LB	12/96	Christies
7,200	Beauty and the Beast - French	1946	24x32	FN-LB	12/03	emovieposter
7,150	Beauty and the Beast - French	1946	24x32	FN-LB	12/91	Christies
6,883	Wizard of Oz-French- Grinsson	1939	47x63		3/04	Christies
6,678	Gilda -French -style B	1946	47x63		9/00	Christies
5,413	Vacances de M. Hulot - French	1953	47x63		3/99	Christies
5,059	La Grande Illusion -French	R45	24x31	VG	3/06	Christies



# Collector Inspector

First, be sure to read “How to Read Your Poster” section at the beginning of this book.

Since the majority of the films shown in France are imports, one thing to look for is the original production studio logo. The standard practice internationally is that the original production company logo is shown on the original release. Subsequent releases will quite often only have the local distributor information. This is a standard practice but there are a LOT of exceptions.

For collectors, the biggest problem with French posters is the re-issues. While the Visa de Censure and printer’s logs can be used independently, cross referencing these two logs increases the accuracy of dating to approximately 85%.

On newer films that have been released since 1999, sometimes the distributor’s website is shown on the poster. The website domain extension that identifies France is .fr

NOTE: For more information about France and its film industry and posters visit <http://www.FrenchFilmPosters.com>, part of the website <http://www.LearnAboutMoviePosters.com>

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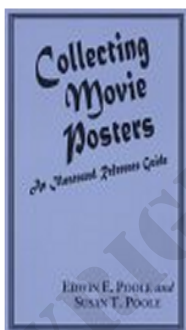
# WEATHERKING

## French Movie Posters 1950's to Current

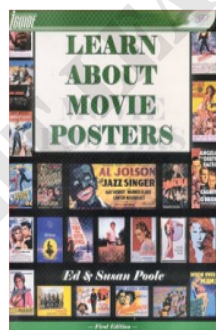
Email: [noke@wanadoo.fr](mailto:noke@wanadoo.fr)

eBay ID: Weatherking

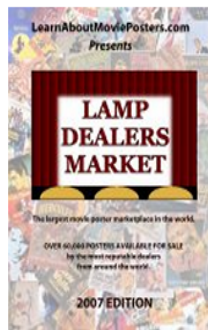
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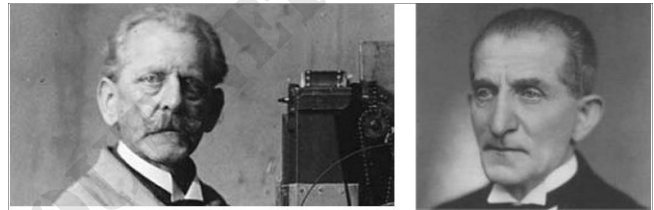


# GERMANY

## History of Film Industry

On November 1, 1895 Max and Emil Skladanowsky demonstrated their self-invented film projector the Bioskop at the Wintergarten music hall in Berlin. This performance is considered the first presentation before a “paying” audience in Europe, pre-dating the first paying public display of the Lumiere brothers’ Cinematographe in Paris on

December 28 of the same year. For the purpose of this book, we will not delve into the early developments of Messter, Gliewe, and Seeber, etc., but pick up the following year when the Skladanowsky Brothers realized that the Lumiere equipment was far superior, ending exhibitions with their own equipment.



Max Skladanowsky

Emil Skladanowsky

The pre-1910's films were the normal factuals, with scenes throughout Germany, military parades, vaudeville acts and comic sketches. Approaching 1910, like other countries, films started changing to reflect dramas and family situations such as: *Detected by Her Dog* (1910), *The Two Suitors* (1910), *Madeleine* (1912), etc. Most of the German film producers of this time, like Messter, Duskes, Continental-Kunstfilm, Deutsche Mutoskop und Biograph, and Greenbaum were family businesses manufacturing optical and photographic equipment. They entered into film production primarily as a way of selling their equipment.

The two most important German producers of this time period were Oskar Messter and Paul Davidson. Messter was a manufacturer mostly interested in selling his equipment. He produced equipment for the scientific fields, for military uses and lastly for entertainment. Even though he was responsible for some of the major releases of that time, his interest was divided.

On the other hand, Paul Davidson, who originally was a successful fashion manufacturer in Frankfurt, became obsessed with the entertainment industry. He built the Allgemeine Kinematographen Gesellschaft Union Theater (later called PAGU) and began importing films from Pathe and Nordisk. In 1909, Davidson opened a 1200 seat theater at the Berlin



Alexanderplatz and moved into film production. In 1911, Davidson took Asta Nielsen and her husband-director Urban Gad under contract, who were at that time Nordisk's top star and director.

Other German firms of Union, Biograph, and Bioscop are primarily listed as distributors of French, Italian and Danish films, with the dominant source of films for Germany coming from Nordisk Films in Denmark. Nordisk was considered a German producer with German and Danish film industries intertwined as one.

By the outbreak of World War I, it is estimated that only about 14% of the films shown in Germany were locally produced. At the beginning of the war, there were only 25 German production companies. The immediate boycott of films from the Allied countries left a noticeable gap in the German market. There were major losses in the German industry, BUT this also created and forced new directions and opportunities. Producers such as Davidson's PAGU initially had tremendous losses, but restructured their production operations and turned them into major successes.



In 1915, Erich Pommer (left), a sales representative for the French studios Gaumont and Eclair, formed Decla (Deutsche Eclair) which went on to become a major production company during the 1920's. At the beginning of the sound era, Pommer consolidated his company with UFA to become THE dominant production company in Germany.

Several new film producers started creating patriotic films for the industry, while Nordisk used the situation to expand. Nordisk was already well equipped and turned all their attention to patriotic and sentimental films, basically dominating the films shown at this time. By the end of 1916, Nordisk had eliminated most of the major German competition except for Decla-Bioscop, and left a multitude of smaller independent production companies. Some records indicate that over 100 small production companies were in existence at this time.

In 1917, with some 2,000 fixed theaters in Germany, the government suddenly realized the potential of this new medium for the purpose of propaganda and made some drastic changes. B.U.F.A. (Bild und Film Amt) was created and began producing instructional films for the army, establishing 500 cinemas on the Western Front and 300 on the Eastern Front. The Krupp family and the German banking industry also realized the potential and backed the formation of Universum Film Aktiengesellschaft (UFA) in December 1917.

UFA was created by the merger of Messter, PAGU and the German Nordisk, with Paul Davidson as the head of production. With an initial funding of 25 million marks, UFA quickly dominated the German film industry absorbing B.U.F.A. and almost all of the German production companies except for Decla-Bioscop. In their isolation, UFA used the American serials and detective films as patterns and created their own self sufficient film industry, with Nordisk as the only outside supplier. Initially films were still released using the individual production company names, such as: BB-Film, Gloria, Joe May Film, Messter

and PAGU with most of them utilizing a new production studio in Babelsberg, which was to become the head of UFA.

Theater palaces sprang up all over Germany. The German film industry had enjoyed a tremendous success during the war and seemed almost insulated. UFA poured huge amounts of capital into their films and their actors. By the end of the war, the German film industry was extremely stable and UFA dominated the industry.

Looking for relief from the war and inflation, the German public turned to the film industry for entertainment. The German film industry, being fairly well funded, responded with a wide variety of films from directors that were coming into their own, like Lubitsch, Lang, Wiene, and Frolich, Wilhelm, Boese, Murnau, Pabst and Wegener. European allied countries had placed a moratorium on German films. Soon distributors from other countries, primarily Scandinavia, started offering allied countries films from unknown countries of origin. Scandinavian film distributors suddenly had a wider selection of quality films. This tactic worked, and soon the ban on German films became ridiculous. Erich Pommer became deputy director of the Exportverband der Deutschen Filmindustrie, founded in May 1920 to create and implement more German film exports.

Germany played a very important part of the cinema's creative years, but some of the contribution to the film industry is hard to establish because of the distribution and tactics used to infiltrate and weaken the Allied moratorium. However, such films as *Caligari* and *Madame Dubarry* made huge impacts on the international market.



With the mark extremely unstable, UFA was privatized in 1921 by a sale of the state's holdings to the Deutsche Bank. It became the mainstay of an industry that produced up to 600 feature films a year in the 1920's.

The privatization of UFA had a devastating effect on the German industry. Division into smaller production companies, poor management and overspending soon led to financial disaster. In 1923, Erich Pommer took control of UFA and consolidated it with his Decla-Bioscop. Pommer, as head of German film exports, tried to establish a common European film market dominated by German films.

In an attempt to take more of the European market share away from the US, Pommer entered into a number of distribution and co-production agreements under the banner "Film Europe" to try to form a European film union.

Attempts to strengthen the quality and exportability of the German films had a backlash of high production costs and over-runs. By 1925, the UFA was in financial difficulties. German directors slowly moved to a more international commercial appeal, and as financial problems escalated, many, such as Ernst Lubitsch and Michael Curtiz, immigrated to America to continue their career. The cost over-runs for *Metropolis* were the final financial blow, and Erich Pommer was relieved as head of UFA.

In 1926, the Deutsche Bank was prepared to move UFA into receivership so UFA was forced to seek financial help outside of Germany. American studios Paramount and MGM came to the rescue. This financial backing by American studios damaged the "Film Europe" momentum that had been gaining but didn't stop it. A co-operative company, ParUFAMet, was created to insure importing and exporting of films between Germany and the United States, which put a crack in the European union. In the long run, it was not beneficial to the German film industry. Pommer left Germany for the U.S. and became production manager at Paramount for 2 Pola Negri films.

In 1927, Pommer returned to Germany to help create a stable and creative production environment, again just in time to prepare for the advent of sound. Although UFA was still the center of the German film industry, films from UFA only occupied about 18% of the German screens. The smaller independent studios such as Emelka, Deulig, Nero, Sudfilm and Terra took up the slack and maintained stability, benefiting from the Film Europe connections.

Over the next few years, these agreements made a major impact and started a decline in the domination of American films. This probably would have continued to strengthen the entire European market share had it not been for the advent of sound, which immediately eliminated "Film Europe."

While most European countries panicked and fought the advent of sound, the German audiences welcomed it. *Der Blaue Engel* (*Blue Angel*, 1930) by the Austrian director Josef von Sternberg was Germany's first talkie (shot simultaneously in German and English) and made an international star of Marlene Dietrich. Other early sound films of note include Pabst's *Berlin Alexanderplatz*, and Lang's *M* (both in 1931).



*Der Blaue Engel (Blue Angel) - 1930*



*Berlin Alexanderplatz - 1931*



*M - 1931*

In 1933, when the Nazis seized control of Germany, they immediately realized the importance of the film industry; however, the German film industry was largely Jewish. Within weeks, a ban on Jewish employment started a mass exodus of German talent. Some 1,500 directors, producers, actors and other film professionals emigrated, including such figures as Fritz Lang, Marlene Dietrich, Peter Lorre, Billy Wilder and Erich Pommer, who basically headed the German film industry.

Even with this mass exodus, the German film industry remained stable. The financial stabilization that Pommer had developed, with magnates such as Hugo Stinnes and industrial firms such as I. G. Farben, quickly moved to the National-Conservative Hugenberg. Hugenberg not only controlled most of the major German newspapers but also the lion's share of radio and cinemas. By June 1933, when the Reichsfilmkammer (Reich Chamber of Film) was founded, the Nazis were in full control of the film industry and UFA. Dr. Paul Joseph Goebbels was placed in charge of the propaganda and over the German film industry.

Goebbels, who had received his PhD from the Heidelberg University majoring in drama, LOVED the film industry. It is reported that Goebbels was so in love with films, the he watched a movie every day, even at the height of the war. He especially loved American films and had UFA create of wide variety of films, including westerns, using American films as a template. Leni Riefenstahl and Luis Trenker were the most popular directors during the war.

Journalists were also organized as a division of the Propaganda Ministry. In 1936, Goebbels, who had been a journalist in his younger days, was able to abolish film criticism and replace it with Filmbeobachtung (film observation); journalists could only report on the content of a film, not offer judgement on its artistic or other worth.

With the German film industry now effectively an arm of the totalitarian state, no films could be made that were not in accord with the views of the Nazi regime. The import of foreign films was legally restricted after 1936. In 1937, the German industry was nationalized and had to make up for the imported films.

Entertainment became increasingly important in the later years of World War II, both for its propaganda value and its ability to keep the populace entertained. The cinema provided a distraction from Allied bombing and a string of German defeats. The German box office soared as the war continued. The years 1942-45 saw record breaking attendance.

Here is an example of the importance that the Nazi regime placed on the cinema. In 1943, during the production of the film *Kolberg*, the story of Napoleon's siege at Kolberg, whole army divisions were diverted from the German military to play Napoleon's army. Drafts of fresh extras continuously replaced those who had to return to the front line. This production lasted until its completion at the end of 1944, and has the distinction of being the film with the largest number of soldiers ever used as extras – 187,000 soldiers were used to create the last German epic. When it was released in 1945, there were so many German theaters that had been damaged by the bombing that there were more German people IN the film than SAW the film that year.

In 1949, as a consequence of the Allied Nations victories in both world wars, Germany was divided into four military occupation zones. The three western zones formed the Federal Republic of Germany or West Germany. The fourth zone, which was part of the Soviet Union, became the German Democratic Republic or East Germany. Each country approached their film industries differently.

## West Germany

When the war ended, German film production and the German cinemas were in horrible condition. It would be several years before the German film industry was able to produce anything of value. With the division of Germany, the MPEA controlled the exported films into West Germany. The cinemas, however, rebounded rapidly, and by the end of the 1940's, the pre-war attendance was exceeded.

As German film production started to increase in the early 1950's, the industry was dominated by remakes of German classics from the 1930's and sentimental "homeland" films, called Trummerfilm (literally "rubble film"). Despite the advent of a regular television service in the Federal Republic in 1952, and poorly made German films, cinema attendance continued to grow. In 1957, about 70% of all West German feature films had been employed with a director or scriptwriter who had been active under Goebbels. The creativity of the German film industry was completely stagnated. As an incentive, the government would award a state prize for the best film of the year. It became so bad that the government awarded NO prize for the best film of 1961. Due to the dedication of the German people however, during this time, German films accounted for 40% of the total films shown.

In the 1960's, television applied more pressure to cinema attendance worldwide. In 1953, there were only 10,000 television sets in West Germany; by 1962 there were 7 million. Cinema attendance plummeted! By 1969, West German cinema attendance was less than 25% of its 1956 attendance. As a consequence, numerous German production and distribution companies went out of business, and cinemas across Germany closed their doors. By the end of the 1960's, the number of screens in West Germany was cut almost in half.

In 1965, the Kuratorium Junger Deutscher Film (Young German Film Committee) was set up by the Federal Ministry of the Interior to help support new German films financially. Young directors were often dependent on money from television, and broadcasters sought TV premieres for their films which they had supported financially, with theatrical showings occurring later. As a consequence, the films were unsuccessful at the cinema box-office and the program failed.

In 1974, another attempt was made to support film production when the Film-Fernseh-Abkommen (Film and Television Accord) was agreed between the Federal Republic's main broadcasters, ARD and ZDF, and the German Federal Film Board (a government body created in 1968 to support film-making in Germany). This agreement, which is still in existence today, provides for the television companies to make available an annual sum to support the production of films which are suitable for both theatrical distribution and television presentation. Under the terms of the accord, films produced using these funds can only be screened on television 24 months after their theatrical release. They may appear on video or DVD no sooner than six months after cinema release. As a result of the funds provided by the Film-Fernseh-Abkommen, German films, particularly those of the New German Cinema, gained a much greater opportunity to enjoy box-office success before they played on television.

This new movement saw German cinema return to international critical significance for the first time since the end of the Weimar Republic. Films such as *Aguirre, The Wrath of God* (1972), *Fear Eats the Soul* (1974), *The NeverEnding Story* (1984), and *Paris, Texas* (1984) found international acclaim and critical approval. The internationally successful *Das Boot* (1981) still holds the record for most Academy Award nominations for a German film - six.

In the mid-1980's the spread of videocassette recorders and the arrival of private TV channels such as RTL Television provided new competition for theatrical film distribution. Cinema attendance again dropped sharply. However, video and private TV channels bought back catalogues of films on video which brought new money into film finance and provided a new financial avenue for film production.

## East Germany

East German cinema profited from the fact that much of the country's film infrastructure, notably the former UFA studios, lay in the Soviet occupation zone. This enabled film production to restart more quickly than in the Western sectors. The authorities in the Soviet

Zone immediately moved to re-establish the film industry in their sector and an order was issued to re-open cinemas in Berlin in May 1945, within three weeks of German capitulation.

The film production company Deutsche Film-Aktiengesellschaft (DEFA) was founded on May 17, 1946, and took control of many of the production facilities in the Soviet Zone that had been confiscated by order of the Soviet Military Administration in Germany in October 1945. The majority interest in DEFA was held by the Socialist Unity Party of Germany (SED) which became the ruling party of the German Democratic Republic (GDR) after 1949.

Film-making in the GDR was always constrained and influenced by the political conditions in the country. Film-makers were subject to the changing whims and political positions of the SED leadership. Excluding newsreels and educational films, only 50 films were produced between 1948 and 1953. The huge box-office hit *The Legend of Paul and Paula* was initially threatened with a distribution ban because of its satirical elements and supposedly only allowed a release on the say-so of Party General Secretary Erich Honecker.

In the late 1970's, numerous film-makers left the GDR for the West as a result of restrictions on their work. Among those leaving were director Egon Gunther and actors Angelica Domrose, Eva-Maria Hagen, Katharina Thalbach, Hilmar Thate, Manfred Krug and Armin Mueller-Stahl. Many had been signatories of a 1976 petition opposing the expatriation of socially critical singer-songwriter Wolf Biermann and had their ability to work restricted as a result.

In the final years of the GDR, distribution of foreign films became more widespread, and as a consequence, DEFA's importance was reduced. In 1990, when the Berlin wall came down, everything changed. Following the consolidation of Germany, DEFA was sold off by the Treuhand in 1992. From 1946 to 1992, the years of its existence, DEFA produced approximately 900 feature films, around 800 animated films and over 3000 documentaries and short films.

## Current Status

In 1990, the consolidation of Germany also brought a consolidation of two completely different forms of cinema. This consolidation brought new talent, new freedoms, new production and new audiences. After a brief adjustment period, the German film industry experienced a noticeable surge and continues to improve.

Germany has recently experienced an influx of independent and underground films (mostly pertaining to the horror genre). The new decade has also seen a resurgence of the German film industry, with bigger-budget films and good returns at the German box office.



## Germany First in Film

- \* The first presentation of film in Germany was made on November 1, 1895. Max and Emil Skladanowski presented eight short films at Berlin Wintergarten using a projector of their own creation. This was the FIRST PAYING exhibition in Europe.
- \* The first film produced in Germany was those shown by Max and Emil Skladanowski featuring dancers from several different countries, jugglers, acrobats and a Kangaroo boxer in 1895.
- \* The first feature film over an hour was *In dem Grossen Augenblick* in 1911.
- \* The first "talkie" in was *Melodie der Welt* in 1929.

### Other Firsts

- \* The first film shot from an airship was done by Messter Projections on June 30, 1900

## German Film Posters

Like its European neighbors, German movie poster art followed the basic art scene of the day. German film posters historically featured beautiful artwork by prominent German artists such as Josef Fenneker, Theo Matejke, Albin Grau, Bernd Steiger, L. Wagner, Erich Ludwig Stahl, Gestner, Ulrich Illeemann, Boris Steimann, Hanz Zoozmann, Haing Paul, Heinz Bonnem, Willy Dietrich, Kurt Glombig, Werner Graul, Heinz Schultz-Neudamm, Marcel Vertes. Here are a few samples:



*Carmen* - 1918  
Artist: Josef Fenneker



*Der Geliebte seiner Frau* - 1928  
Artist: Willy Dietrich



1935 - *Blutsbrüder*  
Artist: Theo Matejko



After the divide, East German and West German took different approaches to their movie posters. East Germany developed a rather unique “artistic” style, somewhat in the tradition of Polish or Czech posters. West Germany adopted the general “European and American” looks to their posters. Both countries utilized the talents of well-known commercial artists such as Baumgart, Braun, Degen, Dill, Goetze, Hillman, Meerwald, Peltzer, Rehak, Rosie, Rutters, Schubert, Streimann, and Wendt, just to name a few.

Here is an example of the two versions of the film poster issued for the film *Bullitt*:



East German A-1



West German A-1

## Markings

All German movie posters issued before 1945 carried a big release stamp with the year of publication on it. They were all printed as lithographs. Posters from this time period are hard to find.

After the end of World War II in 1945, Germany was under allied occupation. Until 1949 American movies were distributed by the MPEA and would bear the appropriate stamp. This MPEA material is almost impossible to get.



However, in the eastern parts of Germany that were under Russian occupation, movies would be distributed by SOVEXPORTFILM, the Russian export organization, which would naturally show mostly Soviet movies, as well as the first East German DEFA productions.

Fortunately bureaucracy was highly favored with the communists, so all East German movie posters are dated. The date is clearly stated on older posters, while on newer releases it is slightly encrypted (for example stating Ag500-189-85, the first part naming the paper stock used, followed by release # and year). Distribution in the East was exclusively in the hands of Progress-Film, so all posters will bear their logo, thus making them easy to identify.

There are several ways to date West German posters.

From 1946-1950, posters carried an MPEA (Motion Picture Export Association) stamp.

Posters from 1947-1953 did not carry an FSK stamp.

Posters from 1953-1958 carried the FSK stamp below on the left. Posters from 1958 until current carry the FSK stamp below on the right.



FSK Stamp used from  
1953-1958



FSK Stamp used  
after 1958

The paper quality changed over the years, becoming somewhat "smoother" in the 1960's. Usually posters were shipped folded; however, it is not uncommon that rolled posters of movies of the 1950's-1970's are on the market. Generally, the print run for A1 posters (23.6x33") varies between 3,000 - 10,000. Print runs for A2 (16.5x23.6") and A0 (33x46.4") posters are much smaller, estimated between 300 - 2,000.

German posters can also be an original (EA) or re-issue (WA). Distinguishing originals from re-releases can be difficult. There are some points to consider. Many U.S. movies from the 1930's and 1940's were not shown in Germany until the 1950's, sometimes even later. As they are undated, it often takes some experience to tell an original from a re-release. The FSK stamp, the paper stock and the studio logo are ways to identify a poster.

One way to identify German posters is to locate the word(s) for "director" or "directed by." The German equivalent is the word "regie" followed by the director's name.

On newer films that have been released since 1999, quite often the distributors' website is shown on the poster. The website domain extension that identifies Germany is .de

## SIZES

Until 1945, German posters came in various (large) sizes and were mostly lithographs. The common size of 23" x 33" (A1) was only fully used after World War II, when offset printing was used.

East German posters were produced in the following sizes:

A3 - measures 30 x 42 cm or 11.8 x 16.5"

A2 - measures 42 x 60 cm or 16.5 x 23.6"

A1 - measures 60 x 84 cm or 23.6 x 33" and is the primary poster issued

A0 - measures 84 x 118 cm or 33 x 46.4" and issued horizontal or vertical

A00 - measures 118 x 168 cm or 46.4 x 66" and is a rarely issued poster.

West German posters were produced in the following sizes:

A2 - measures 42 x 60 cm or 16.5 x 23.6"

A1 - measures 60 x 84 cm or 23.6 x 33" and is the primary poster issued

A0 - measures 84 x 118 cm or 33 x 46.4" and issued horizontal or vertical

Lobby cards normally measure about 8.5 x 11.6" and come 8 or more to the set.

## Top Selling German Movie Posters

These are the prices from auction houses from around the world that we have on record.

These are confirmed sales of \$5,000 US or more

Price	Title	Year	Size	Cond.	Date	Auction
690,000	Metropolis - International style	1927	36x83	NM	11/05	Reel Gallery
357,750	Metropolis - domestic style	1927	36x83	F-LB	10/00	Sotheby
200,000	Metropolis - domestic style	1927	36x83	LB	7/00	online auct.
87,000	King Kong -Fenneker art	1933	56x75	VF	10/00	Sotheby
26,290	M	1931	37x83	F-LB	11/06	Heritage
18,400	M	1931	33x46	FN-LB	12/93	Christies
17,398	Cabinet of Dr.Caligari - style C	1919	23x33		3/99	Christies
11,153	Blue Angel	1930	37x54		3/03	Christies
8,050	M	1931	37x83		5/04	Vintage
6,573	Metropolis - pressbook	1927	9x12	FN	7/07	Heritage
5,079	Golem	1920	11x14	NM	3/07	Heritage
5,016	Casablanca	1943	23x33		3/05	Christies



*Metropolis - International style*



*Metropolis - domestic style*



## Collector Inspector

First, be sure to read "How to Read Your Poster" section at the beginning of this book.

On newer films that have been released since 1999, sometimes the distributor's website is shown on the poster. The website domain extension that identifies Germany is .de

NOTE: For more information about Germany and its film industry and posters visit <http://www.GermanMoviePosters.com>, part of the website <http://www.LearnAboutMoviePosters.com>



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