

ITALY

History of Film Industry

The first presentation of film in Italy was made in February of 1896 by Vittorio Calina, a Lumiere representative using Lumiere equipment, at the Ospedale di Carita in Turin. Soon after, Pope Leo XIII was filmed in the act of blessing the camera. For the first few years, Calina produced films for the Lumiere Brothers in Italy, such as: *Umberto e Margherita di Savoia a Passeggio per il Parco* (King Umberto and Margherita of Savoy strolling in the Park 1896).

The first Italian production studio was The Cines Company which was built in Rome and formed by Marchese Ernesto Pacelli and Barone Alberto Fassini in 1905. Their first production, which set the direction for Italian cinema, was *La presa di Roma, 20 settembre 1870* (*The Capture of Rome, September 20, 1870*), filmed in 1905. In 1906, Cines produced 60 fiction films, mostly comedies and dramas, and 30 factuels.

Within the next year, production escalated with the addition of new studios in Turin: Ambrosio (1906); Aquila Film owned by Camillo Ottohenghi (1907); Pasquali and Tempo (1909); and Carlo Rossi & Co. (1907), which was renamed Itala Film in 1908. Other smaller companies soon followed in Milan, such as SAFFI-Comerio owned by Adolfo Croce and Luca Comerio.

The emphasis of the Italian film industry was historical and spectacle films. Their ability to build massive sets and hire large casts of extras set them apart from films from other countries. Taking advantage of this asset, Charles Pathe, who at the time was the largest film distributor in the world, built a production studio in Italy in 1909. This studio, called Film d'Arte Italiano, was built to diversify his production facilities and strengthen his Italian supplies.

In a short period of time, these early companies attained a respectable production quality and pushed the limits of granduer on film. Pathe of France distributed their films worldwide creating a demand. While some films addressed historical events such as Arturo Ambrosio's *Gli ultimi giorni di Pompei* (*The Last Days of Pompeii* 1908) which became so popular that it was remade by Mario Caserini in 1913, other films portrayed famous historical figures such as Nero, Messalina, Spartacus, Julius Caesar and Cleopatra. Another

notable was Enrico Guazzoni's version of Mark Antony and Cleopatra. The most notable of that time period was *Quo Vadis*, which in 1912 completely revolutionized methods of film production with vast crowds of extras and emphasis on grandiose spectacle.

As Thomas Edison tried to slow down the use of Pathe films in America, Itala and Ambrosio studios marketed their films through Carl Laemmle and IMP, who was in a bitter battle with Edison. To compete with the Italian films brought in by Laemmle, George Klein, a member of the Edison Trust, started a production company in Grugliasco, near Turin, called Photodrama of Italy. However, it was shut it down at the beginning of the war.

The last film of this time period was *Cabiria*. The film started production in 1912 and was finished in 1914 with a cost of \$250,000.

Unfortunately, before Pathe could release its world wide distribution, the war started and the public taste changed. It never received the recognition as the masterpiece of its time that was due.

World War I created a completely new atmosphere for the Italian film industry. Italy was not directly involved in the war, so it didn't affect the film industry as much as other



major countries. With the public demanding entertainment, and the cost of production running higher, exhibitors enlarged their cinemas and increased their ticket prices. What were initially theaters for the working class became middle class entertainment.

This emphasis on directors and actors created a pretentious atmosphere. Italian actors became temperamental, threatening to stop work unless they were given immense contracts. It was common for bitter feuds on set, slowing production and escalating production costs. Unions were created for more demands; however, the Italian films remained very successful. They realized that the war could be exploited and started producing films like *The Fighting Blood of Old England* and *The Honor of Dying for the Fatherland*.

The Italians had mastered the film industry, but not film distribution. They had relied on Pathe, but as the war progressed, Pathe's distribution system began failing. The American film companies were rapidly moving into Europe and gained direct access to Italian films. However, the Italian film industry met with an unusual turn of events that were dictated by two Italian attorneys.

Lawyers, Gioacchino Mecheri and Giuseppe Barattolo, formed a new organization, the Union Cinematografica Italiana (or UCI), bringing together all the leading Italian producers. Unfortunately, the two organizers had a falling out after only a few months. Mecheri, the head of Tiber, took over Celio and then soon after took over Itala. Barattolo, was the managing director of Caesar, but soon gained control of Cines, and then Ambrosio and finally Film d'Arte Italiana (FAI).

Each of the rival “holding companies” were given substantial financial backing from banks, but were more interested in prestige and rivalry than they were production and exporting. The rivalry introduced the world to the horrible system of block booking (which was quickly picked up by Adolph Zukor at Paramount) and basically brought the Italian film industry to its knees.

To fight the Unions, another firm was organized. F.E.R.T. gave more freedom to the directors to try to start the industry in a productive direction again, but it did little good. Internal unrest in Italy was very serious.

During this chaotic period of the Italian film industry, one small independent studio needs recognition. Gustavo Lombardo who had started as a film representative for Gaumont, Vitagraph and Aquila in 1904 at the age of 19, opened his own production company in Naples in 1918 called Poli Films. Between 1918 and 1924 Lombardo produced about 50 films, some released under Poli Films and some as Lombardo Films. In 1928, Lombardo moved his operation to Rome and changed the name of his company to Titanus. Over the decades, Titanus produced hundreds of major films and is still in existence today, run by Lombardo's grandson Guido.

The Fascist victory in October of 1922 and rise to power did very little to the film industry for several years. Benito Mussolini had more serious matters to worry about. In 1924, the Fascist government created Istituto Nazionale L'Unione Cinematografica Educativa (LUCE) or Union of Cinema and Education with the aim of exploiting cinema for propaganda. This had very little impact on associated production, but did impose heavy censorship on both domestic and imported films.

In 1926, Stefano Pittaluga purchased the Cines and Itala in an attempt to lift the industry. Pittaluga was creative and aggressive and developed a chain of theaters, acting studios, technical laboratories, and a distribution organization. Eight feature films were produced in Italy in 1930 and all 8 were produced by Cines or Itala. Unfortunately for the film industry, Pittaluga died suddenly in 1931 at the age of 44 and left a rapidly growing empire. Pittaluga's companies were split into 2 parts: distribution and exhibition went to the state and into the formation of ENIC; the production studios were purchased by Ludovico Toeplitz.

The silent era of the Italian film industry (1905-1931) produced approximately 10,000 films created by some 500 production companies, with two-thirds of those made between 1905 and 1914. Of that total, roughly 1,500 films have survived. As an example, in 1912, 1,127 films were made. Of course, at this time the majority of these were shorts, but still a vast contrast to 1931 when two feature films were made for the year.

With the Italian film industry floundering and the advent of sound creating additional problems, Cines was the first to step up in 1930 with their first sound film called *La Canzone Dell'amore* (*The Love Song*). Legislative support was finally passed on June 18, 1931 which assigned 10% of the box office to aid all sectors of the film industry.

In 1932, the world's first film festival, First International Exhibition of Cinematic Art, was organized and held in Venice. The following year, a restriction was implemented to show one Italian film for every three foreign films. Being successful, the government moved it to Rome in 1934.

In 1937, the Fascist government implemented their most lasting effect on the Italian film industry: Cinecittà. Cinecittà (or Cinema City) was an area in southeast Rome used to build a town exclusively for cinema. The town was conceived to provide everything necessary for filmmaking: theaters, technical services, and even a cinematography school for younger apprentices.

At the same time Vittorio Mussolini, the son of the dictator, created a national production company and organized the work of the most gifted authors, directors and actors (including even some political opponents). This created an interesting communication network among them, resulting in several famous friendships and, beyond that, stimulating cultural interaction. Notable directors that worked at Cinecittà include Roberto Rossellini, Federico Fellini and Michelangelo Antonioni among many others. Even today, many films are shot entirely in Cinecittà.



As the 20 year rule of fascism ended with the war, the “official” cinema represented only about 5% of the national production.

As the war ended, Cinecittà was occupied by refugees, so films were shot outdoors, on the devastated roads of a defeated country. Only 25 feature films were made in 1945 and increased to 62 in 1946. This genre soon became an important political tool, although in most cases, directors were able to keep a distinguishing barrier between art and politics. A new surge of Italian films were made, including *Sciuscià* (Shoeshine, 1946), *Ladri di Bicyclette* (The Bicycle Thief, 1948) and *Miracolo a Milano* (Miracle in Milan, 1950). By 1954, 201 feature films were released the same year that television was introduced in Italy. Cinecittà became known as the “Hollywood on the Tiber.”



The late 1950's and early 1960's brought stabilization to the industry, as it moved from the dramas of the late 1940's, to comedies, then to the era of "sex-pot" divas allowing better "equipped" actresses to become real celebrities: the encouraging figures of Sophia Loren, Gina Lollobrigida, Silvana Pampanini, Lucia Bose, together with other beauties like Eleonora Rossi Drago, Silvana Mangano, Claudia Cardinale, and Stefania Sandrelli created the "boom" of the 1960's.

As Vittorio Gassman, Marcello Mastroianni, Ugo Tognazzi, Alberto Sordi, Claudia Cardinale, Monica Vitti and Nino Manfredi were becoming known around the world, another genre brought Italy to the world stage. The "Spaghetti Western" began to achieve great success, not only in Italy, but throughout the world. These films differed from traditional westerns, not only in that they were filmed in Italy on low budgets, but also by their unique, vivid cinematography.

The most important and popular spaghetti westerns were those of Sergio Leone, whose "Dollars" trilogy, consisting of *Per un pugno di dollari* (A Fistful of Dollars), *Per qualche dollaro in più* (For a Few Dollars More), and *Buono, il brutto, il cattivo*, *Il* (The Good, the Bad and the Ugly) (featuring Clint Eastwood and scores by Ennio Morricone) along with *C'era una volta il* (Once Upon a Time in the West, came to define the genre.



The industry continued their success in the late 1960's with the introduction of the shockumentary "Mondo films" such as Gualtiero Jacopetti's *Mondo Cane*. This led a new generation of Italian directors into the 1970's where filmmakers like Mario Bava, Riccardo Freda, Antonio Margheriti and Dario Argento developed horror films that soon become horror classics. The 1980's continued the horror films with directors like Lucio Fulci, Joe D'Amato, and Umberto Lenzi.

Starting with the late 1980's, a new generation of directors helped return Italian cinema to a higher level. Giuseppe Tornatore won the Oscar for Best Foreign Film in 1990. Then two years later, Gabriele Salvatores's *Mediterraneo* also won Best Foreign Film. Roberto Benigni won three Oscars for his movie *Life Is Beautiful* (Best Actor, Best Foreign Film, Best Music). In 2001 Nanni Moretti's film *La Stanza del Figlio* (*The Son's Room*) received the Palme d'Or at the Cannes Film Festival. Italy continues to be a dominant force in the world cinema.

AS A SIDE NOTE: With its strong background in the film industry, Italy also became an alternative to Hollywood for countries that wanted nothing to do with the United States. Countries such as Spain, Egypt, and many small Arab and African countries went to Italy for help in developing a small film industry. The Italian influence can still be seen throughout the Arab and African countries.



Italy First in Film

- * The first presentation of film in Italy was made in February of 1896 by Vittorio Calina at the Ospedale di Carita in Turin. A Lumiere camera and films were used.
- * The first film produced in Italy was *Arrivo del Treno Stazione di Milano* in 1896.
- * The first feature film over an hour was *La Portatrice di Pane* in 1911.
- * The first "talkie" was *La Canzone dell' Amore* in 1930.
- * The first color film was *Toto a Colori* in 1952.

Censorship

Although there is a censorship board run by the government and in which one member is drawn from the Roman Catholic Church, very few movies are not certified for release. Notably, *Lion of the Desert*, starring Anthony Quinn and concerning the Libyan revolution against Italy, and a few other films concerning Italian war crimes during its brief colonial history, were banned for a time during the post-Mussolini period. Almost all Pasolini's movies, including *Salo: 120 Days of Sodom* (1975), were banned for a while but then released. *Last Tango in Paris* was banned for some time as well. Another Italian film, *Cannibal Holocaust*, was banned in Italy from 1980-1984. It was banned on the belief that the actors were actually killed for the movie (i.e. that it was an actual snuff film). When this was

proven false, it was banned by an animal cruelty law (the film features the actual slayings of many animals), until the verdict was overturned in 1984. Also banned under Mussolini was the film adaptations of Ayn Rand's novel *We the Living*.

Italian Movie Posters

Italy has long produced some of the finest film posters in the world of cinema. Poster designs of the early cinema were influenced by the Art Nouveau movement. The 1930's and 1940's brought about graphically stunning lithographs. The times following the war were hard, but Italy would recover. By the late 1950's, the movie posters again reflected the Italian "style" recognized around the world.

Italian movie posters feature the artwork of some of the most distinguished artists in the world. These include: Tino Avelli, Anselmo Ballester, Ercole Brini, Silvano Campeggi, Alfredo Capitani, Renato Casaro, Angelo Cesselon, Averardo Ciriello, Enrico DeSeta, Carlantonio Longi, Luigi Martinati, Enso Nistri, Giuliano Nistri, and Sandro Simeoni.



In Vecchie Membra...
Pizzicor d'Amore - 1915
Artist: Anselmo Ballester



Amazing Dr. Clitterhouse -
1938 - Artist: Luigi
Martinati



Stromboli - 1949
Artist: Ercole Brini

Poster Sizes

The following are some of the more common sizes of Italian movie art: (actual sizes are in metric so conversion to inches is approximate)

Foglio - equivalent to American one sheet, it measures 70 x 100 cm or about 27.5 x 39.4 inches (For US collectors that additional 1/2 inch in width makes framing harder).

2 Fogli (or folio/2 sheet) - measures 100x140 cm or about 39.4 x 55.1 inches and issued folded.

4 Fogli (or folio/4 sheet) - measures 140 x 200 cm or about 55.1 x 78.8 inches which is issued folded and normally comes in 2 pieces.

Locandina - measures 35 x 70 cm. or about 13.8 x 27.5 inches which is similar to the Australian daybill and on paper stock.

Photobusta - measures 35 x 50 cm. or about 13.8 x 19.7 inches and issued before the late 1950's.

Double Photobusta - measures 70 x 100 cm or or about 27.5 x 39.4 inches. This is sometimes called a Soggettone and is the same size as the Foglio but normally in a horizontal format. Even though it's called a Double Photobusta because it is double each measurement, it is actually 4 times the size of the older photobusta. This size was occasionally used before and after the size change of the photobusta.

Standard Photobusta - measures 50 x 70 cm or about 19.7 x 27.5 inches. This has become the standard photobusta size since the late 1950s.

Photobustas were normally issued in a set of 8, 10, 12 or 16. Because of this, collectors normally consider them in the same category of lobby cards except on a paper stock instead of card.

Top Selling Italian Movie Posters

These are the prices from auction houses from around the world that we have on record. These are confirmed sales of US \$5,000 or more



Price	Title	Year	Size	Cond.	Date	Auction
41,825	Lady From Shanghai	1947	55x78		3/08	Heritage
26,290	Casablanca -Italian	R53	39x55	VF	11/06	Heritage
19,550	To Have and Have Not -Italy	1947	55x78	FN	11/05	Heritage
17,250	Wizard of Oz -Italian	1946	39x55	NM	11/03	Heritage
17,250	Wizard of Oz -Italian	1946	39x55	VF+	11/05	Heritage
16,432	Sabrina -Italian -Brini	1954	55x78		3/99	Christies
16,187	La Dolce Vita -Italian- Olivetti	1959	55x78		3/05	Christies
16,100	Bicycle Thief -Italian	1948		FN-LB	12/95	Chr/Hersh
12,650	La Dolce Vita -Italian	1961		FN-LB	12/95	Chr/Hersh
12,038	La Dolce Vita -Italian	1960	55x78	FN	9/05	Christies
11,500	Bicycle Thief -Italian	1948	39x55	VF-LB	7/06	Heritage
10,975	Casablanca -Italian	R62	55x78	VG-LB	9/06	Christies
10,925	Big Sleep -Italian	1946	55x78	F-LB	7/06	Heritage
10,350	Casablanca -Italian	R53	55x78	VF	3/06	Heritage
9,908	Sunset Blvd -Italian	1950	55x166	VG-LB	9/06	Christies
9,370	Big Jim McLain -Italian	1952	55x78	VF	12/05	Christies
9,200	La Strada -Italian	1954		FN-LB	12/95	Chr/Hersh
8,050	Sirocco -Italy	1951	39x55	FN+	11/05	Heritage
7,475	For a Few Dollars More -Italy	1965	55x78	FN-	11/05	Heritage
7,475	To Have & Have Not -Italian	1948	27x39	VF	3/06	Heritage
7,285	Wolf Man -Italian	1941	55x78		9/03	Christies
7,150	La Dolce Vita -Italian	1961	28x39	FN-LB	12/91	Chr/Hersh
6,900	Bicycle Thief -Italian	1948	39x55	FN-LB	12/96	Chr/Hersh
6,707	On Her Majesty's SS -Italian	1970	55x78	VG-LB	9/06	Christies
6,663	Outlaw -Italian	1950	10x11	VF	12/05	Christies
6,325	Big Sleep -Italy	1946	39x55	VF	11/05	Heritage
6,325	Key Largo -Italy	1948	55x78	VF	11/05	Heritage
5,793	Big Sleep -Italian	1946	39x55	VG-LB	9/06	Christies
5,750	Godzilla -Italian	1956	55x78	VF-LB	7/05	Heritage
5,750	La Dolce Vita -Italian	1960		FN	12/96	Chr/Hersh
5,320	Salome -Italian	1953	55x78		3/05	Christies
5,175	Dark Passage -Italy	1947	39x55	FN	11/05	Heritage
5,175	Sirocco -Italian	1952	55x78	VF	7/06	Heritage
5,059	Some Like It Hot -Italian	1959	13x28	VG	3/06	Christies
5,031	Knock on Any Door -Italy	1949	39x55	FN	11/05	Heritage



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 Italy is .it

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

MISTER POSTER

Original vintage Italian movie posters

www.misterposter.com

info@misterposter.com

Poster & Film Protection

Poster Hangers
Poster Mailing Tubes
Poster Snap Frame
Poly Sleeves
Acid-Free Backings
Storage Boxes
16 & 35 mm Film Cans
Film Reel Boxes
VHS & DVD Cases
and much more!



BAGS Unlimited INC

1-800-767-2247

www.BagsUnlimited.com

UNSHREDDED NOSTALGIA
PRESENTS ...
**NEW APPROVAL PROGRAM FOR
PHOTO & STILL COLLECTORS**

Periodically receive a package of 150-200 great photos
(from our over 200,000 photo inventory) by category.

Choose the ones you want for only \$5 each and return the
rest with a check for those you keep.

We pay postage out to you and you pay the postage back.

If you are at the Jersey shore, stop in and visit. Our current
archive is over 200,000 photos all filed alphabetically and
cross referenced.

*If you love old photos and would like to know more, give us a
call at 800-872-9990 or email jime@unshreddednostalgia.com*

**We also have a 1,000 sq foot poster
gallery and loads of Movie Ephemera**

Jim Episale
Unshredded Nostalgia
323 South Main Street, Route 9
Barnegat, NJ 08005
800-872-9990; 609-597-0030
Email: jime@unshreddednostalgia.com
Website: <http://www.unshreddednostalgia.com>



MACAO - Spillehelvedet

**ERIC von
STROHEIM**
MIREILLE BALIN

SESSUE HAYAKAWA

ISCENESAT AF
JEAN DELANNOY

PRODUKTION:
FIDÈS, PARIS

ENERET:
GEFION-FILM A/S
KØBENHAVN

NETHERLANDS

History of Film Industry

The first presentation of film in Netherlands was made by a Lumiere representative on June 9, 1896 at the Kurhaus in Scheveningen. Although the Dutch film industry is relatively small, the Netherlands have been a factor in the European film market.

In 1905, the first drama film produced in the Netherlands, *Mesaventure van een Fransch heertje zonder pantalon aan het strand te Zandvoort, De* (Misadventures of a Small French Gentleman Without Trousers in Zandvoort), was actually a French production.

The first cinema opened in Amsterdam in 1907 and was dominated before World War I by French films. While shorts and factuals were being produced in the Netherlands, they were primarily being produced by Pathe and Gaumont.

Between 1900 and 1910, no Dutch production was made, and the Netherlands were dominated by film representatives from all over the world. Almost 100 representatives are on record from France, Germany, Denmark, Italy, the United States and the United Kingdom.

The first feature film made in the Netherlands was *De Bannelingen* made in 1911 and directed by Caroline Van Dommelen. The first film production company was Film Fabriek Hollandia, (Hollandia Film factory) which started its production in 1912 and lasted until 1934.

The first world war brought an increase in production primarily because of the neutrality of Holland and an increase in theaters there. In 1916, the government began keeping statistics on the film industry, with the first year recording nine feature films made and 173 theaters in the country.



After the war, the Dutch film industry wasn't affected that much because of its relatively small size. The difference was in the films shown. Like other European countries, American films moved in to take a dominant position. Production was stable during this time and actually increased in the early 1920's. Cinemas climbed to 200 in 1921 when Abraham Tuschinski opened his Amsterdam movie palace.

In the mid 1920's, production money dried up as with most European countries. As major European countries tried to fight back with "Film Europe," it didn't help the Netherlands at all.

From 1927 until 1933, only three feature films were made and none the last three years. As sound was moving through the European community, the Dutch cinemas were some of the first to make the transition, along with Germany and the UK.

In 1933, the first "talkie" was released *Vader des Vaderlands*. *Willem van Oranje* was the first talking feature released in 1934.



It might sound odd that this small country would make the transition several years before major countries like France and Italy. Here's why:

On May 12, 1927, a Swiss company was formed called Tri-Ergon-Musik-AG. In August of 1928, a Dutch engineering firm merged with Tri-Ergon in order to compete with the American sound equipment. In 1929, Tri-Ergon merged with Klangfilm GmbH to become Tonbild-Syndikat AG. The next year the name was changed to Tobis Sound Film. Tobis became the sound systems used by UFA and all through Europe. Tobis even purchased a couple of production companies in Germany and Austria.

In 1933, Adolph Hitler coming to power in Germany had an odd effect on the Dutch film industry. Some filmmakers fleeing Germany stopped in the Netherlands. From 1934 until 1939, 36 feature films were made. Of those, 21 were made by German directors. Unfortunately as Germany took over the area, film production again fell to nothing as all filmmakers left.

From 1940 until 1957, film production was completely stagnated, with most years producing absolutely nothing, and a few years only one film being produced. On the other hand, cinemas continued to grow in numbers, climbing to over 400 in the early 1940's and over 500 in the 1950's.

In 1957, the Nederlands Film Fund (Dutch) (Dutch Film Fund) was established, and the Nederlandse Filmacademie (Dutch) (Dutch Film Academy) followed in 1958. This re-established the film production industry by starting with a few films each year and gradually increasing. By the mid 1980's, an average of about 15 films were being produced each year. Dutch films in the 1970's were mainly influenced by Paul Verhoeven, a seasoned film director.

In the mid-1990's, the Dutch government introduced tax shelters (the so-called "CV-regeling") to encourage private investments in Dutch films. This helped for a short period of time. Currently, production has been maintained at about 15 films per year with a very strong film attendance.



Netherlands First in Film

- * The first presentation of film in Netherlands was made on June 9, 1896 at the Kurhaus in Scheveningen. A Lumiere camera and films were used.
- * The first drama produced in the Netherlands was Mesaventure van een Fransch heertje zonder pantalon aan het strand te Zandvoort, De (Misadventures of a Small French Gentleman Without Trousers in Zandvoort) in 1905.
- * The first "talkie" in the Netherlands was Vader des Vaderlands in 1933.
- * The first talking feature was Willem van Oranje in 1934.

Censorship

In 1923, the Roman Catholic Church created the "De Association of Dutch Municipalities for Common Film Testing." In 1926, they started placing the censor stamp on the posters. This continued until 1967, when it became the "Catholic Film Central" and stopped putting on the censor stamp.

In 1967, a commission was created that instituted an age range:

- * Of all ages,
- * more older than 14 year and
- * for persons more older than 18 year.

From 1967 until 1977, each municipality had the right to ban films, as well as the Catholic church. This whole time there was a lot of debate until July 5, 1977 when a court decision stopped the censorship.

In 1999, the Netherlands Institute for the Classification of Audio-visual Media, or NICAM was formed.

NICAM







The institute was set up in close cooperation with the Ministry of Education, Culture & Science (OCW), the Ministry of Health, Welfare and Sport (VWS) and the Ministry of Justice.

On 22 February 2001, the new legislation then passed into law. This replaced the old Film Censorship Act, thereby heralding the end of film censorship.

In 2002, NICAM played an initiating and coordinating role in the development of Kijkwijzer, the new classification system that warns parents and educators about up to what age a television program or film can be harmful to children.

Here's their system called the Kijkwijzer:

Age Brackets

	All Ages
	6 and over
	12 and over
	16 and over

Contents

	Discrimination
	Drugs or Alcohol
	Horror
	Language
	Sexual Content
	Violence

This system seems to be becoming popular in a variety of areas and countries such as games, books, videos etc.

Here is their official website: <http://www.kijkwijzer.nl/>

Netherlands Film Posters

Netherlands was not a major producer of films, so there are limited posters available. Before World War II, the Dutch did produce their own posters on the limited films produced there. After the war, they primarily used posters issued by other countries, simply putting a "filmkeuring" stamp on them.

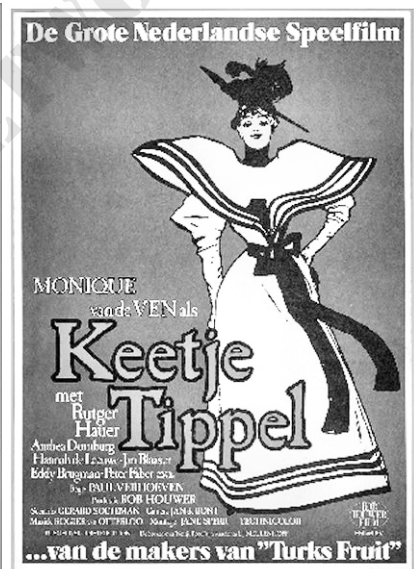
Here are a few samples of posters printed in the Netherlands:



Gold Rush - 1925



Malle Gevallen - 1934



Keetje Tippel - 1975

Marks and Distinctions

The famous Filmkeuring or Dutch censor stamp (right) is known by most international poster collectors. A variation of this seal was placed on imported posters from 1926 until 1977.

We have found four different versions of this seal so far. We have documented the use of the seal on the right until the late 1930's.



Sizes

Even though film production from the Netherlands has made much impact on the world wide film industry, Dutch POSTERS HAVE made a great impact, but not the way that you would think. Actual Dutch posters were rarely issued. Here are the standard sizes:

We have found several smaller odd sized posters that range from 33x56 cm (13x22") to 36x66 cm (14x26")

48x71 cm (19x28") - this is the standard smaller sized posters

58x86 cm (23x34") - this is the standard one size that was issued. This varies slightly in both directions

84x117 cm (33x46") - the standard sized two sheet - pre-WWII posters were slightly smaller at approximately 64x107 cm (25x42").

The Dutch cinemas only represented a very small percent of Dutch made films; consequently, there are few Dutch printed posters. They did, however, import and place censor marks on a great number of posters that have infiltrated all levels of the hobby.



Collector Inspector

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

The majority of the posters used in the Netherlands were sent by the distributors from the original country of origin, so consequently, you have a country of origin poster with a Dutch stamp on it. The Dutch stamp is quite often looked over as a blemish and rarely presented as a Dutch used poster.

Original pre-war Dutch produced posters however, have really gained in popularity when available.

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 Netherlands is .nl

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

ZANE WARNER

ORIGINAL MOVIE POSTERS OF THE VERY FINEST



Over 1600 posters, lobby cards, window cards, etc.



Titles range from the 1930's and up to the 1980's.



Over 30 of each Charlie Chan, John Wayne, Humphrey Bogart posters. As well in inventory some of the number ones in the world - Snow White and the Seven Dwarfs, High Sierra, etc.



Visit our website & browse the collection

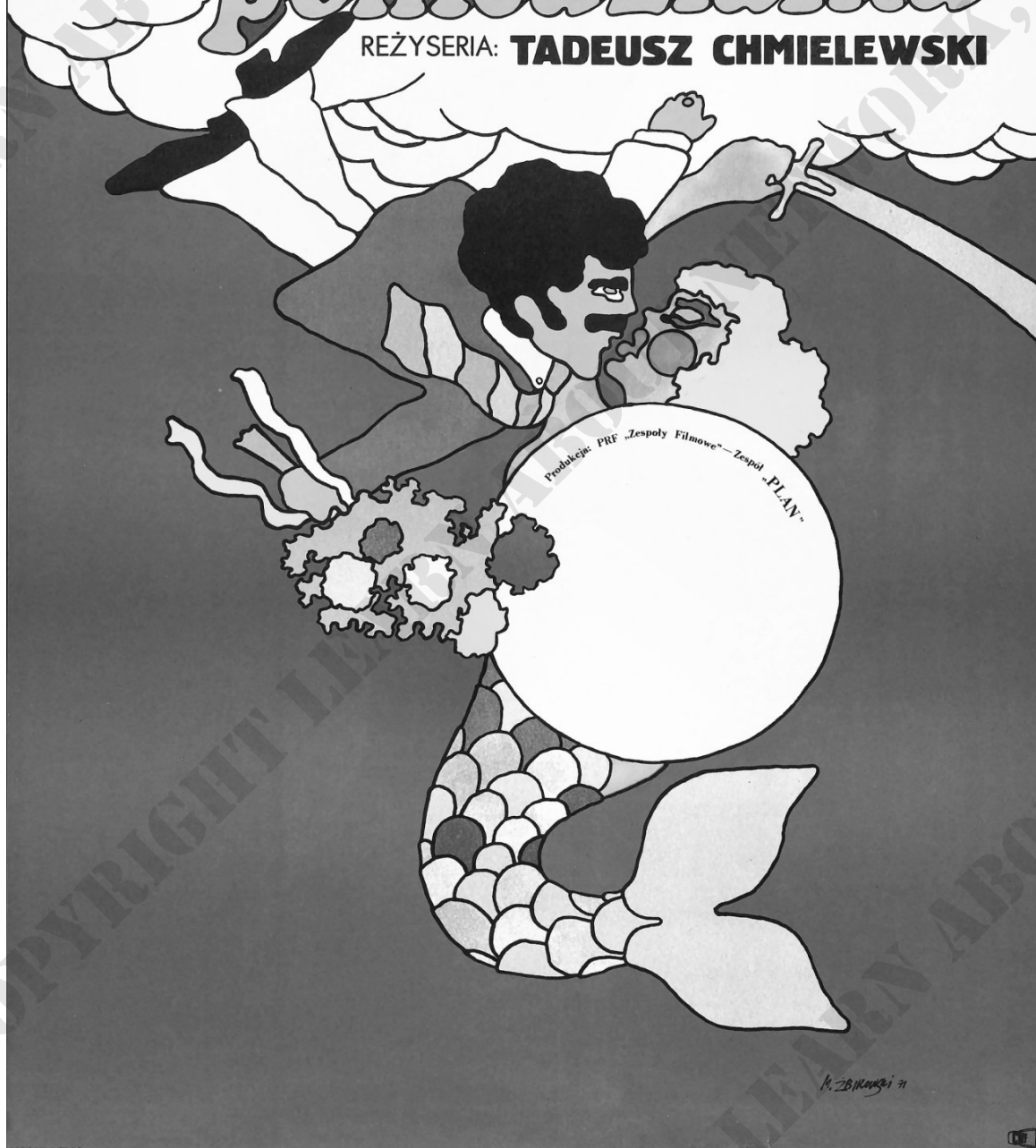
www.ZWmovieposters.com

email: peggyandzane.@aol.com

PLEJADA
ZNAKOMITYCH
AKTORÓW
W KOMEDII FILMOWEJ

Nie lubię poniedziałku

REŻYSERIA: **TADEUSZ CHMIELEWSKI**



Produkcja: PRF „Zespoły Filmowe” — Zespół „PLAN”

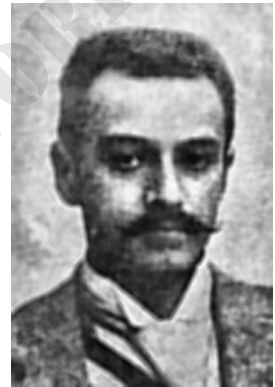
M. ZB. Krawiec 71



POLAND

History of Film Industry

The first film produced in Poland comprised scenes made by Kazimierz Prószyński using a camera he made himself called the pleograph in 1894. It never competed with other major cameras and was abandoned soon after the introduction of other equipment (similar to the Skladanowsky Brothers in Germany). Other development in film was being worked on in Poland by Jan Lebieżński and Jan Szczepaniak.



In October 1896, a representative from Maguire and Baucus, who had the European rights for the Edison films and equipment, made the first film presentation at Lvov with other presentations in Warsaw and Poznań soon after. However, Maguire and Baucus, who had offices in New York and London, thought they would dominate the European market but weren't able to manage the London office. R. W. Paul was using an improved version of Edison's equipment and destroying their equipment market, and the Lumieres were showing much greater films all over Europe. (See our article on United Kingdom)



Bolesław Matuszewski was a well-known Warsaw photographer and cameraman who became a Lumière Brothers representative in 1896. Matuszewski made factuials and short documentaries in Poland, France, and Russia. In 1897, the Tsar of Russia awarded Matuszewski the title of court cinematographer. Matuszewski saw some of the potential of film, especially in the field of science and medicine and wrote some of the first books on film theory. In 1898, he proposed that the establishment of a world film archive was needed.

The first short narrative drama in Poland was *Powrot Birbanta* (*Return of a Merry Fellow*, 1902), directed by Kazimierz Prószyński. For the next few years, a variety of short literary adaptations, comedies, melodramas, and patriotic films were produced. In 1910, Władysław Starewicz (later known as Ladislas Starewitch) produced his first animation film for the Ethnographic Museum (in the Lithuanian section that was part of Poland at that time), which started him in a career of animated puppetry for decades to come in Russia and France. And in 1911, Antoni Bednarczyk made the first Polish feature film entitled *Dzieje Grzechu* (*The History of Sin*).

In 1911, Warsaw became a major center for Yiddish films with the first Yiddish production company, Sila, founded by Mordkhe (Mordka) Towbin. Sila produced their first film in 1911 called *Der Viler Foter* (*The Cruel Father*).

By the time the war started, there were over 300 cinemas in operation. The Polish film industry had released over 50 feature films and over 350 shorts and factials. The dominant film production studio in Poland was Studio Sfinks (Sphinx). It was located in Warsaw and owned by Aleksander Hertz. Also of importance would be the introduction of actress Pola Negri (originally Apolonia Chalupiec) who made eight popular erotic films for Studio Sfinks before leaving in 1917 for Germany.

During the war, the Russian army sent a lot of the Polish actors and directors back to Russia. Some of these achieved great success in Russia before leaving later after the war, such as Władysław Starewicz who became an important producer in Russia.

After the war, Poland experienced much the same as other European countries: an influx of American and German films and Polish film production turning to patriotic and homeland themes. During the early 1920's, there were approximately 700 cinemas operating, but they were dominated by import films. Yiddish production continued in the mid 1920's with major productions such as *Tkiers Kaf* (*The Oath*, 1924) by Zygmunt Turkow and *Der Lamedvovnik* (*One of the Thirty-six*, 1925) by Henryk Szaro. But by 1925, production had been reduced to four films for the year. The Polish government didn't help with heavy taxation on the Polish film industry.

Even with these hardships, the late 1920's produced several major directors such as Leonard Buczkowski, Aleksander Ford and Michał Waszynski.

The first sound film shown in Warsaw was the Warner Brothers' film *The Singing Fool* in September 1929. Six months later, the first Polish-made sound film, *Moralność Pani Dulskiej* (*The Morality of Mrs. Dulski*), was shown using a Warsaw sound company, Syrena Record, to make the sound track using gramophone records. For the next decade, Michał Waszynski was the major film director in Poland, producing 41 feature films between 1929 and 1939. Comedies were the most popular genre.

The mid 1930's gave way to dramas, histories and national films, as film production increased to an average of 22-24 films per year. These were all domestic films, none of which were exported out of the country. The outbreak of the World War II in September 1939 saw the total devastation of the Polish film industry. Over the next six years, the majority

of major actors and directors lost their lives in the war. The few that escaped did not want to return after the war to a communist government.

After the war, Russian instituted a nationalized film industry in Poland. For a few years, U.S. films were shown in the theaters but the attitudes caused by American films raised the concern of government, to such an extent that between 1949 and 1957, American movies disappeared from Polish theaters.

As for film production, every project was scrutinized and analyzed before approval and presentation until 1956 and a change in government policy. A slow relaxing of the government control started in a time called de-Stalinization. This time period introduced more freedom in films and expression. Polish film production was centered around Polish history, and imported films were allowed and became popular until 1968, when Russia invaded Czechoslovakia for becoming so lax. Though Poland had not gone to the same extreme as Czechoslovakia, film freedom and censorship was again tightened.

The 1970's brought a new group of directors like Wajda, Zanussi, Kieslowski and Lozinski, who concentrated on morality and ethical topics. In 1980, the Solidarity movement was started, focusing attention on politics until the next year when martial law was instituted.

The year 1989 signaled the fall of Communism and a major change in the Polish film industry. With political censorship eliminated, the shift to a market economy led to drastic cuts in state subsidies. However, the Polish film industry was one of the strongest of the communist countries. By 1992, production of feature films in Poland climbed to an average of 30 per year, and has remained strong.



Poland First in Film

- * The first presentation of film in Poland was made in October of 1896 at Lvov. An Edison camera and films were used.
- * The first film produced in Poland consisted of scenes made by Kazimierz Prószyński with a camera that he made himself, called the pleograph, in 1894. It never competed with other major cameras and was abandoned.
- * The first feature film over an hour was *Dzieje Grzechu* in 1911.
- * The first "talkie" was *Morals of Madame Dulska* in 1930.

Polish Film Posters

Polish film posters are recognized and admired for their unusual graphic interpretations of their subjects. There are many suggestions as to why these posters reflect such unique images, including: resisting a new Communist rule; underground movie houses; unbridled freedom to create, etc. But, whatever the reason, these posters stand out from the others due to their individual approach to capturing a film's character.

The Polish posters as we know them actually began right after World War II in 1946, when Film Polski, the state run film distributors, commissioned Eryk Lipinski, Henryk Tomaszewski and Tadeusz Trepkowski to design unique film posters. Unlike film posters from their European neighbors, the Polish artists chose to present a graphic interpretation of the film rather than focus on the actors.



Ulica Graniczna – 1948/1957
Artist: Eryk Lipinski



Baryteczka – 1954 - Artist:
Henryk Tomaszewski



Ostatni etap – 1948 - Artist:
Tadeusz Trepkowski

By 1949, the government put more restrictions on the film industry, which included overseeing the film posters. This restrictive period would last until 1955. Even during this period, many great Polish artists lent their talents to the film posters: Bohdan Butenko, Roman Cieslewicz, Wiktor Gorka, Wojciech Fangor, Jan Lenica, Jan Młodożeniec, Józef Mroszczak, Julian Palka, Franciszek Starowieyski, Waldemar Świerzy, Jerzy Treutler, and Wojciech Zamecznik.

From the mid-1950's through the 1970's, Polish posters again reflected the freedom and creativity of times before the restrictions. More talented artists contributed to the art of Polish cinema, including Liliana Baczewska, Hanna Bodnar, Onegin Dąbrowski, Jakub Erol, Jerzy Flisak, Maria Ihnatowicz, Witold Janowski, Andrzej Krajewski, Ryszard Kiwerski, Kazimierz Krolikowski, Maciej Raducki, Marian Stachurski, Mieczysław Wasilewski, Wojciech Wenzel, and Bronisław Zelek.



Nikodem Dyżma - 1956
Artist: Waldemar Swierzy



Szatan z VII klasy - 1961
Artist: Jerzy Flisak



Podróż za Jeden Uśmiech - 1972 Artist: Jacob Erol

Unfortunately, by the middle of 1970's, Polish posters began to lose their uniqueness. But there were several artists that continued the inspired artwork of earlier Polish film posters. These artists included: Witold Dybowski, Andrzej Klimowski, Gregorz Marszałek, Andrzej Pagowski, Wiktor Sadowski, and Wiesław Walkuski. When the government monopoly ended in the early 1990's, U.S. film studios moved in and moved the Polish poster industry to conform to the posters issued everywhere else.

During the 1950s to the 1980s, posters normally had print runs around 4000-8000.

Most Polish posters come in the following sizes:

A0 – 84x117 cm (33x46 inches) and can be vertical or horizontal. Sometimes called the Polish 2 sheet

A1 – 84x59 cm (23x33 inches) and issued vertical or horizontal. This size varies an inch or so each way. This was the standard size from about 1950 until about 1977. Before and after this time, the B1 was the standard size. Sometimes called the Polish One Sheet

A2 – 41x59 cm (16x23 inches) and issued vertical or horizontal.

A3 – 31x41 cm (12x16 inches) and normally issued vertical.

B1 – 67x98 cm (26.5x38.5 inches) and issued vertical or horizontal. This size varies an inch or so each way and was the standard size before 1950 and then became the standard size again around 1977. This remained the standard size until in the 2000s when the 27x40 took over.

B2 – 49x67 cm (19x26.5 inches)

Odd and narrow sizes: These are usually rare.

Double A1 – 59x168 cm. (23x66 inches) this is like 2 A1 posters on top of each other. Quite often issued horizontal.

Double A2 – 41x117 cm. (16x46 inches) this is like 2 A2 posters on top of each other. Quite often issued horizontal.

Half A0 – 43x117 cm (17x46 inches) this was a narrow poster issued vertical or horizontal.

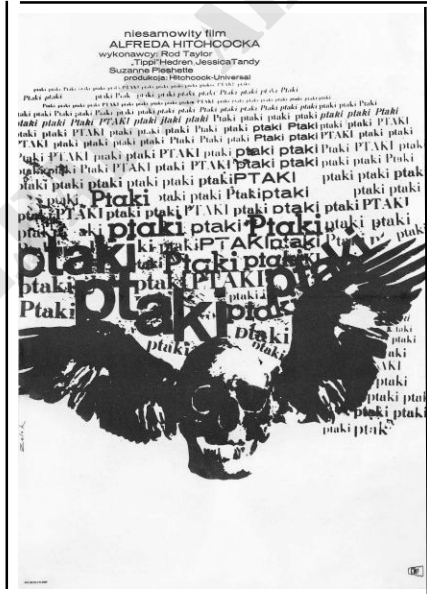
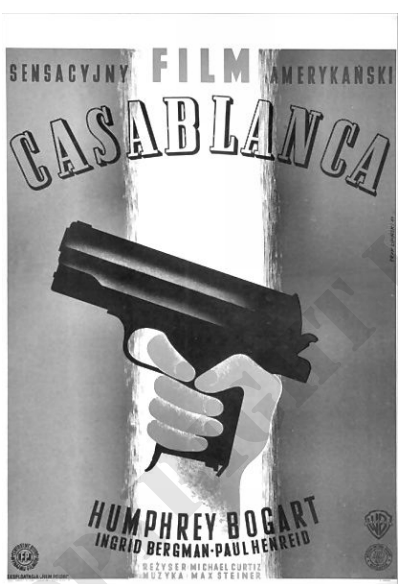
Half A1 – 29x84 cm. (11x33 inches) this was a narrow poster issued vertical or horizontal.

A2 square – 41x41 cm (16x16 inches)

Quite often the original release poster is several years after the release in other countries. And reissues are quite often done by different artists. Many times the artwork is signed and dated making it easier to establish the release date.

Top Selling Polish Movie Posters

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



Price	Title	Year	Size	Cond.	Date	Auction
3,220	Casablanca	1947	23x33	NM	11/05	Heritage
2,390	Birds	1963	23x33	VF	11/06	Heritage
1,725	Cabaret	1972	23x33	VF	7/06	Heritage
1,035	2001: A Space Odyssey	1968	23x33	VF	7/06	Heritage
1,035	Conversation	1974	23x33	NM	3/06	Heritage



Collector Inspector

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

Polish posters are becoming popular enough that reproductions are now on the market. So be careful

When looking for material from the late 1940's until the 1970's, when possible, find out WHEN the first Polish version was released. Then notice the standard sizes. Many posters from the late 1940's and 1950's were reissued, and the same poster artwork used. Sometimes the size difference will indicate which release it was.

This also holds true when you are looking for posters from the 1960's and 1970's. The standard size changed around 1977, which means that usually the B1 sizes are reissues.

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 Poland is .pl

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

El Deseo S.A. presenta:

TODO SOBRE MI MADRE



Una producción EL DESEO S.A. / RENN PRODUCTIONS / FRANCE 2 CINEMA

CÉCILIA ROTH MARISA PAREDES PENELOPE CRUZ

CANDELA PEÑA ANTONIA SAN JUAN ROSA MARÍA SARDÀ

Con la colaboración especial de FERNANDO FERNÁN GÓMEZ FERNANDO GUILLEN TONI CANTÓ ELOY AZORÍN y CARLOS LOZANO

Escrito: MIGUEL REJAS Director Artístico: ANTONÍ DOMÉZ Montaje: JOSÉ SALCEDO Música: ALBERTO IGLESÍAS Directora de Producción: ESTHER GARCÍA

Productor: AGUSTÍN ALMODÓVAR Director de Fotografía: ALEJANDRO BEATO

Guión y dirección: PEDRO ALMODÓVAR

Un film de ALMODÓVAR

Warner Bros.

Distribuido por WARNER BROS. FILMS. Con la colaboración de

Warner Bros.

Spain

History of Film Industry

Jean Alexandre Promio (right), who was the Lumiere Brothers most famous presenter, first journeyed to Spain in April 1896. Promio introduced moving pictures to that country on May 13, 1896 at a private screening organized for the French ambassador and other dignitaries at the Hotel Rusia, 36 Carrera de San Jeronimo, Madrid. Immediately afterwards that same day, he followed with a public screening at the same location. Promio photographed local scenes that were sent back and added to the Lumiere catalog. On June 12, 1896, Promio held a private screening for the Queen of Spain before leaving for Russia.



This was immediately followed in the summer of 1896 with a visit by Henry Short, who was a British representative for R. W. Paul from England. Short traveled through Spain and Portugal, and made fourteen films for Paul, including a bull fight, Portuguese Railway Train, and A Sea Cave near Lisbon that were added to the Paul catalog and were still listed as of 1903.



One of the attendees at the Promio presentation was Barcelona native, Fructuoso Gelabert (left), who was a photographer and mechanic. Gelabert became excited and began to construct his own camera patterned after the Lumiere camera. In August 1897, Gelabert released the first actual Spanish produced film, *Rina en un Cafe* (Brawl in the Cafe) a fiction film which was written, directed and starred himself. Over the next 20 years, Gelabert produced numerous dramas and documentaries, and built a studio that established Barcelona as the early film capital of Spain.

It would seem important to also mention Antonio Ramos. While Ramos didn't help with the development of the Spanish film industry, he was a major influence on the film industry. Ramos, who had been in the military and served in Asia, had just retired home from the military and saw the presentation in Madrid. Ramos managed to purchase a Lumiere camera and a collection of 20 films. Ramos returned to the Philippines and introduced films to that country in 1897. The Spanish American war caused Ramos to leave and

go to China. Even though he didn't give the first showings there, his Ramos Amusement Corporation became China's first well-established film enterprise and the dominant force in Shanghai film exhibition for the next twenty years.

Another early Spanish pioneer was Segundo de Chomón (right), who went to work for Pathe. He set up a laboratory for adding color to film in Barcelona in 1901. This created a bond between Gelabert and Pathe, providing Pathe an additional source of films. In 1902, Chomón started directing for Pathe, and is credited with the successful combination of live action and miniatures in the short *Choque de Trenes* (Collision of Trains; 1902).



In 1905, Chomón was the first Spanish filmmaker to use stop-motion techniques in *Eclipse de Sol* (Eclipse of the Sun). Toward the end of 1905, Chomón relocated to Paris to direct over 100 short films for Pathe, where he shared his techniques with other directors. Chomón is also credited for developing the dolly or traveling platform. In 1907, Chomón used the "traveling shot" (the first time it was ever used) in a scene for *La Vie et la Passion de Notre Seigneur Jesus Christ* (The Life and Passion of Jesus Christ). In 1909, Chomón was among the first to use silhouettes in one of the first animated films, *Une Excursion Incohérente* (Traveler's Nightmare).

Chomón returned to Barcelona in 1910 and worked closely with Juan Fuster to create a series of short fiction films. In 1911, he started his own production company, Iberico, and produced a series of travel documentaries which he released through Pathe. In 1912, Chomón went to Italy to help Itala Film Company with several projects. There he worked as a cinematographer, special effects technician and also directed several animated shorts. Later in the 1920s, Chomón co-invented a two-tone color process with Swiss engineer Ernest Zollinger.

As the first world war loomed closer, in an attempt to diversify and maintain production for his empire, Pathe built a production studio in Madrid called Hispano Films. This helped develop several upcoming Spanish directors who continued long after the war. During this time period, the historic epic became the dominant genre, such as *Vida de Cristóbal Colón y su Descubrimiento de América* (The Life of Christopher Columbus and His Discovery of America 1917).

The 1920's saw a production crisis for all of Europe. Film Europe was formed in 1924 to enlarge the European cinema market to combat the larger budgets of the United States. In 1924, Spain produced ten feature films, with the majority of films being made in Madrid. In 1925, Gelabert ceased production and the film industry became centered in Madrid (Gelabert directed his last film in 1928).

As sound was just starting to make its appearance in Europe, Spain was going through major upheavals. King Alfonso XIII left the country in April of 1931, and a new Republican government called the Second Spanish Republic was taking over. By December of 1931, a new constitution was established, giving freedom of speech, separation of church and state, and the right for women to vote. With all of the changes, several groups began

creating problems to the point that in 1934, the army had to utilize force to maintain government control.

With the advent of sound, the Spanish government took measures to ban all non-Spanish "talkies." This allowed time for the Spanish film industry to catch up. In 1935, Compania Industrial Film Espanola S.A. (CIFESA) was founded by Manuel Cassanova.

In 1936, major elections allowed many factions that rapidly disintegrated into a Civil War. The cinema was being used basically as a means of propaganda, with many of the directors and actors finally going into exile. The Civil War devastated Spain from July 17, 1936 to April 1, 1939, ending with the founding of a dictatorship led by the Nationalist General Francisco Franco with German help. Franco founded the National Department of Cinematography, but as the European countries prepared for World War II, the cinema was heavily controlled and censored.

During this time period, the Spanish film industry floundered. The highlight of the industry was CIPESA, which produced some epic historical films and comedies. As the war erupted, Franco tried to stay neutral, but Germany utilized Spain for resources and naval ports, creating animosity between Spain and the rest of the world.

In 1942, the Noticiarios y Documentales, called NO-DO, was formed as the official service of newsreels and documentaries. A copy had to be programmed into every film that was shown in Spain at that time. A form of this office is still in existence and subsidized by the government, but without the mandatory showing requirements.

Spain was politically and economically isolated after World War II. The Spanish economy was in such disarray that rationing cards were still being used as late as 1952. The Spanish cinema was also economically devastated, and became dominated by exports. The standard became dubbed films, so much so that sometimes even the local Spanish actors were dubbed.

As the relationship between the U.S.S.R. and the United States heated up, the U.S. was looking for new allies in Europe. In 1953, Spain and the United States signed the Pact of Madrid, giving Spain economic help and lifting economic embargos in exchange for military bases. This new infusion was all that was needed. The first major change for the Spanish film industry came immediately in 1953 when The San Sebastian International Film Festival was introduced. It was sponsored by the FIAPF, an international film production association. This generated interest in Spanish cinema again, and over the next few years, many major advancements were made.

In the 1960's, Spain showed an unbelievable economic growth in what was called the Spanish miracle. In 1962, Jose Escudero became the Director General of Cinema, which gave state assistance and opened the Escuela Oficial de Cine (Official Cinema School), thus creating a new generation of film directors. Film production in Spain increased to 123 feature films produced in 1964, 62 of them as co-productions. This increased in 1965 to 146 with 99 co-productions. There were 300 imported films shown in 1965 in Spain and of those: 104 were from the U.S.; 35 from France; 29 from Italy; 25 from England; 19 from Germany; 10 from Austria and 78 from other countries.

In 1967, the Festival de Cine de Sitges, now known as the Festival Internacional de Cinema de Catalunya (International Film Festival of Catalonia) was started and has become one of the largest film festivals in Europe. In 1970, there were 7,395 public theaters in Spain, and over 5,000 theaters using 16mm film in private clubs, colleges, etc. However, the influx of television programming in Spain was heavily affecting the film industry and theater attendance at this point.

As dictatorship ended in 1975, censorship was greatly loosened, resulting in the foundation of the Catalan Institute of Cinema. The powerful Junta de Censura (Censorship Board) controlled all imported and domestic films, but the change in the political scene brought a similar change in censorship approach. The censorship board began to turn a blind eye on new Spanish films. The civil war, Franco's regime and sex were suddenly the main topics, and Spanish producers tried to keep up with the trend.

In April 1978, the official Trade Union (Sindicato Nacional del Espectaculo) and the Department of Statistics were closed. The result was a flood of formerly banned foreign films being released in Spain, such as *Felix the Cat*, *Emmanuelle*, *Story of O*, etc. The new "sex" films were so popular that in 1978, both *Emmanuelle* and *Star Wars* were released. *Emmanuelle* (\$4,010,000) grossed more than *Star Wars* (\$3,523,000) in Spain.

In 1978, there were 4,430 public theaters in Spain and almost 6,500 private theaters in schools, colleges, etc. 570 films were shown that year, 72 of which were Spanish. As a protection for the Spanish film industry, the government ordered theaters to show one day of Spanish films for each 2 days of foreign films, and instituted a fine for any theater that did not comply. Many theaters paid the fines though instead of complying.

By June, 1992, the Spanish film industry needed more help. Spanish film-makers held a 3-day conference in Madrid called Audiovisual Espanol 93. The outcome was the urging of more assistance from the government or the film industry would die. In response, the government tightened the requirements for the one Spanish film for each two foreign films requirement, greatly restricting the number of imported films shown in Spain. Also, to help the Spanish film industry, the Spanish Film Institute (ICAA) and Caja de Madrid, a financial institute, established low interest loans for film projects. But as production costs escalated, Spanish film production looked to do more joint projects with studios from other countries to help with higher budget films. However, by 1993, because of the fines and problems created, the number of public theater screens in Spain had declined to 1,773.

As the Spanish film industry continues to struggle to stabilize and grow, we are now seeing more globally accepted films coming out of Spain.

CENSORSHIP

During the early years, censorship was totally controlled by the government.

In the 1960's, an attempt was made to change the strict government control. As a prime example, during the Spanish Miracle boom, one of the most renowned Spanish directors, Luis Bunuel, returned from exile in 1961 to make the film *Viridiana*.



It was presented at the Cannes Film Festival of 1961 as the official Spanish entry, and WON a Palme d'or. Afterwards, it was denounced by the Vatican newspaper L'Osservatore Romano as blasphemous. The film was banned in Spain, and the production company, Bardem's Union Industrial Cinematografica SA (UNINCI), was dissolved.

A decade later, Bunuel returned to Spain to shoot another film while Franco was still alive (*Tristana* 1970).

Only four films of his more than 30 films made were actually shot in his native Spain; however, Bunuel remains the quintessential Spanish filmmaker.

In the 1960's, the Junta de Clasificación y Censura (Classification and Censorship Board) reviewed all imported and domestic pictures through its two Censorship and Classification Commissions. The Censorship Board sorted films into four categories:

- * Apt to All People
- * Apt to Those Over 18
- * Apt to Those Over 14
- * Prohibited

The Classification Board would then classify them into these categories to determine the fees to be charged:

- * National Interest
- * Cinematography Interest
- * First Class A
- * First Class B
- * Second Class A
- * Second Class B
- * Third Class

In the 1970's, the Junta de Visionado (Screening Board) was the official body that reviewed all films and sorted them into four categories:

- * Apt for All People
- * Apt for People Over 14
- * Apt for People Over 16
- * Apt for People Over 18

Films that could hurt sensitive audiences in matter of sex or violence are rated "S." In certain films children and young people are admitted to the next age level if accompanied by an adult.



Spain First in Film

- * The first presentation of film in Spain was made on May 15, 1896 by Promio at 34 Cartera de San Jeronimo in Madrid. A Lumiere camera and films were used.
- * The first production film in the Spain was *Salida de Misa de Doce en la Iglesia del Pilar en Zaragoza* in 1896.
- * The first feature film of over 1 hour was *Lucha por la Herencia* in 1911.
- * The first "talkie" in was *Yo Quiero que me lleven a Hollywood* in 1932.

Spanish (Spain) Movie Posters

Spanish film posters from the 1920's represented the trend toward more graphics and less narrative. Poster artists from this time period included: Josep and Juanino Renau Berenguer, José Espert, J. Estrems, Joaquin Garcia, Ernesto Guasp, Francisco Rivero Gil, Germán Horacio, and Rafael de Penagos.



Los Granujas – 1924
Artist: Joaquin Garcia



Carmina Flor De Galicia – 1926
Artist: J. Estrems



La Hermana San Sulpicio
1927 Artist: Rafael de Penagos

Posters from Spain during the 1930's and 1940's have a military look to them, very similar to Russian posters. Starting in 1939, many Spanish poster artists escaped Spain to Mexico during the Spanish Civil War. Espert, Guasp, Gil, Horacio, brothers Renau were among the exiles who actively participated in the growing Mexican film industry.



Sin Novedad en el Frente - 1930



Raza - 1941



Fantomas - 1949

The posters from the 1950's through the 1970's look very similar to posters from Mexico or Argentina. There is some very nice artwork from artists such as Josep Clave, Fernandez Jano, Ramon Marti, Hernan Pico, Rafel Raga Josep Saligo, and Grau Solis.

SIZES

Because you are dealing with both a language and a country, Spanish posters can get a little confusing. Many countries have released posters in Spanish for Spanish speaking people around the world. These posters come in a wide variety of sizes depending upon the original country of issue. What we are addressing here are the posters that are issued for the country of Spain. Here are the most common sizes:

48x69 cm (19x27") - small poster or known as a Spanish half sheet

69x99 cm (27x39") - the most common size and called the Spanish One Sheet

99x137cm (39x54") - this is a rarer size and called the Spanish Two Sheet

99x208 cm (39x82") - fairly common size called the Spanish Three Sheet

There are also Spanish lobby card sets. Most measure 29 x 36 cm (11.4x14.1 inches) and come in sets of 8, 10, 12 or 16. Also a wide variety of sizes on Spanish banners. The Spanish Herald which is like a hand out is becoming very popular.

Top Selling Spanish Posters

Price	Title	Year	Size	Cond.	Date	Auction
11,000	Frankenstein	1931	26x39	FN	12/92	Chr/Hersh
5,975	Casablanca	1946	27x39	F-LB	11/06	Heritage
3,884	Blue Dahlia	1946	41x81	FN	7/07	Heritage
2,868	Dracula	1931	11x14	FN	7/07	Heritage



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 Spain is .es

NOTE: For more information about Spain and its film industry and posters visit <http://www.LearnAboutMoviePosters.com>.

L'Imagerie gallery



- ♥ ORIGINAL VINTAGE MOVIE POSTERS AND LOBBY CARDS
- ♥ RARE FILM POSTERS BOUGHT AND SOLD
- ♥ LINENBACKING AND RESTORATION SERVICES
- ♥ EXPERT CUSTOM FRAMING

**New gallery
address as of
January 1, 2008:**

**L'Imagerie
10555 Victory Boulevard
North Hollywood, CA 91606**



PHONE: 818-762-8488 FAX: 818-762-8499 EMAIL: limagerie@earthlink.net



HON ELLER INCEN

INGA TIDBLAD
STURE LAGERWALL
NILS LUNDELL
CARL BARCKLIND
CARL-GUNNAR WINGÅRD
EMY HAGMAN



REGI: GÖSTA RODIN

ENSAMRÄTT: A-B. EUROPA FILM

SWEDEN

History of Film Industry

It appears that Sweden (Stockholm) was introduced to film around August 3, 1896 by Max Skladanowsky of Germany using his Bioskop projector. There is a report of a showing in June of 1896 in Malmo, but it hasn't been confirmed. Films re-appeared the following year in preparation for King Oscar's Silver Jubilee. Carl Florman, who had a photographic studio, was introduced to filming when he helped his friend and colleague, photographer C.V. Roikjer, establish a film theatre at the exhibition in Stockholm in honor of King Oscar's Silver Jubilee.

Alexandre Promio, the most famous of the Lumiere operators, filmed King Oscar's arrival at the opening of the exhibition on May 15, 1897. While he was there, Promio met with Numa Peterson, who owned the largest photographic supplies company in Sweden, and taught Florman how to use the camera. In July 1897, Florman began to make his own films, produced by Peterson. Florman created numerous factuials as well as what is considered the first fiction film shot in Sweden, *Slagsmal i Gamla Stockholm* (A Battle in Old Stockholm). The film was shot in seventeenth-century costumes and settings in the re-creation of old Stockholm at the Jubilee exhibition, where it premiered on August 14, 1897.

With a small population (5,000,000 people in Sweden in 1900), factuials and scenic films were primarily shown. In February 1908, Svenska Biografteatern (called Svenska Bio) was formed in Kristianstad as the first major studio in Sweden. In 1909, Charles Magnusson joined Svenska Bio and began producing films. Oddly enough, most of the first films were songs or talkies using a gramophone, such as Melies and Gaumont films, with an attempt to nationalize them.



By 1911, Magnusson was head of production and became CEO the following year. He built another studio in Lidingö near Kyrkviken, where Georg af Klercker was made head of production. Magnusson utilized the first Swedish female director (Anna Jofman-Uddgren), and hired two men who were to have major influence on the film industry in Sweden for many years: Victor Sjöström (left) and Mauritz Stiller (right).



Sweden was one of the first countries to understand and present national folklore and landscape and Victor Sjöström led the way. As Europe was becoming enthralled in war, Sjöström directed and starred in several major national films. Stiller, on the other hand, became fascinated with American films and developed the actors instead, introducing Greta Garbo.

With Sweden basically isolated from the war, it allowed film production to continue. In 1915, Hasselblad, a camera company in Göteborg, hired Georg af Klercker and started producing films for the Victoria theater chain. In 1916, Victor Bergdahl introduced an animated series called *Kapten Grogg*, which lasted until 1922 and was distributed by Magnusson's Svenska Bio all throughout Europe and in the United States.

As Denmark had been the major film producer in the north before the war, Sweden stepped up and became the dominant film producer in the north after the war. The major problems after the war became shipping difficulties and availability of film stock. In 1918, Hasselblad merged with the Swedish branch of French Pathe to form Film Scandia to try to compete with Svenska Bio.

In 1919, financier Ivan Kreuger helped create a merger between Magnusson's Svenska Bio studio and rival studio Film Scandia A/S to form a new studio, Svenska Filmindustri headed by Magnusson. The next year, Svenska Filmindustri built a new studio in Rasunda just north of Stockholm.

A new studio, Skandinavisk Filmcentral, was formed by a former employee of Svenska Bio. Unfortunately, they soon had difficulties and were taken over by Svensk Filmindustri.



The next few years were tremendous with Sjöström's *Ingmarssonerna* (*Sons of Ingmar*, 1919) being the blockbuster hit of the decade. It would seem that this success would be the downfall of the Swedish industry. Financial backers approved larger and larger budgets for more lavish films aimed at the International market. Unfortunately, the films made over the next few years were not the international hits that were hoped for.

By 1923, the industry started changing drastically. Sjöström left for America to work for Goldwyn Studios and changed his name to Seastrom. Stiller soon followed. The major Swedish actors such as Lars Hanson, Einar Hanson and Greta Garbo also left for America. After their departure, the film industry in Sweden seemed to become stagnate. By 1924, film production had dropped to the point that only 16 feature films were made that year.

In 1928, after a successful stint in America, Sjöström and Lars Hanson returned to Sweden disgruntled from the commercialism of American films and hesitant toward the oncoming of sound films. Sjöström retired from directing and reverted back to acting.

As sound came to Sweden, the film industry, like other European countries, floundered. However, by 1931, Swedish engineers had produced their own sound systems that were less expensive. Swedish production companies converted and adapted rapidly, and the market began to turn around.

The advent of sound greatly helped the Swedish film industry. Because of the language barriers, the preference for patrons was to hear their own language. By the mid-1930s, the film industry production had doubled. New theaters started being built and new production companies started. The most important of these was in 1939, when grocery store magnate Anders Sandrew, who also owned a chain of theaters, began producing his own films for his theater chain.

World War II had a profound effect on Sweden. Even though Sweden avoided direct involvement by making concessions to Germany, the repercussions were great. Although American films were available, the Swedish Censor Board rejected any anti-Nazi films in fear of reprisals. This created more demand for Swedish film production, and as theater attendance increased, the industry responded by providing 50% of the films shown.



In 1942, at the height of the World War II, Carl Anders Dymling (right), formerly head of Swedish Radio, took over as CEO of Svenska Filmindustri. Dymling cleared out the ranks of producers, appointing Victor Sjöström as the company's new artistic director.

For the first few years after the war, the film industry remained strong and movie attendance continued to rise. But in 1948, the film industry was struck hard - not from American film imports, but from within.

The Swedish government saw that the film industry was continuing to grow and decided to raise the tax on movie tickets from 20% to 37.5%. This was a devastating blow, which film producers fought. They tried to convince the government that the tax was unjust. Eventually, in 1951, the film producers staged a voluntary "strike" and stopped film production for a few months. The government agreed to hold an investigation into the tax. The outcome of the investigation was a subvention system that refunded part of the tax money collected to the producers. This was paid in proportion to individual film revenues, so the larger the film attendance, the larger amount the producers received. This lasted until 1963.



While the film distributors were enjoying great domestic attendance, film exports had become non-existent. Under the guidance of Sjöström, the first to return to films made for export was Ingmar Bergman.

By the mid 1950's, Bergman was getting international attention, and his release of *The Seventh Seal* made him a force in the international film industry.

Theater attendance continued to climb and peaked in 1957, but by that time the screen share of Sweden films had dropped below 25%.

In the 1960's, Bergman won the Academy Award for Best Foreign Language Film for two consecutive years: 1960 - *Jungfrukällan* (*The Virgin Spring*); and 1961 - *Såsom i en spegel* (*Through A Glass Darkly*). He received numerous nominations including no less than four Golden Globe Awards.

In the 1950's and 1960's, the sexually liberated Swedish cinema opened a new niche for the Swedish export market, the "sex" films. Starting with Ingmar Bergman's *Sommaren med Monika* (*Summer With Monika*), and leading up to the sexual revolution of the late 1960's and early 1970's (including Vilgot Sjöman's three *Jag är nyfiken* (*I Am Curious* pictures)).



Jungfrukällan (*The Virgin Spring*) - 1960



Såsom i en spegel (*Through A Glass Darkly*) - 1961



Sommaren med Monika (*Summer With Monika*) - 1953

Swedish films became internationally celebrated and respected for challenging the rules and regulations of the time. Film exports grew, but unfortunately domestic screen presents diminished. Sandrews closed his production studio and the dominant film studios were Svenska Filmindustri and Europa Film (which had begun in the 1930's).

In 1963, the Swedish Film Institute was founded to provide grants for production, distribution and public showing of Swedish films in Sweden, as well as promoting Swedish cinema internationally. The Institute also organizes the annual Guldbagge awards.

In the 1970s, the exports of "sex" films continued to the end of the decade and then faded. Domestically from the 1970's to current, the Swedish film industry has had moderate success with several international awards.

With a current population of about 8.8 million people in Sweden and a film production averaging about 20 feature films a year, the Swedish cinema continues have a stable film industry.

One interesting note is that Svenska Filmindustri, which was formed in 1919 from the 1908 studio Svenska Biografteatern, is still in existence and still a major studio in Sweden.



Sweden First in Film

- * The first presentation of film in Sweden was made on June 28, 1896 by C. V. Roikjer at the Industrial Exhibition in Malmo. A Lumiere camera and films were used.
- * The first production film in the Sweden was *Slagsmal i Gamla Stockholm* in 1897.
- * The first feature film of over an hour was *Blodets Rost* in 1913.
- * The first "talkie" in was *Konstgjorda Svensson* in 1929.

CENSORSHIP

Censorship in Sweden started very early. As an example, the 1910 film *The Emigrant* had a rape scene in it. The banned portion was replaced with a subtitle "*Interval of Two Minutes,*" which caused a real stir. To address this on an organized basis, the Swedish Board of Film Censorship was formed in 1911. Although in the west, Sweden is known for their sex films, they are very strict on violence and children.

Swedish Movie Posters

The early Swedish movie posters were anonymous creations in the form of "insert posters." The creators limited themselves to presenting scenes from the movie under a wooden headline.

By the 1920s, the focus was not on the artistic aspects, but rather on bringing people into the theaters by any means necessary. The silent movie posters were still appealing from an artistic point of view due to their capacity to combine the commercial and the artistic.

Movie posters were produced in an unending stream. Swedish film posters would accentuate the hero, depict a romantic or dramatic scene from the movie, draw the actors in a portrait-like manner, etc. The breakthrough for the artistic Swedish movie poster came in the 1920s, the glory days of silent movies.



Karin Ingmar's Dotter - 1920



Livet pa Landet - 1923



Flottans lilla fastmo - 1930

Many of the more popular Swedish movie poster artists include: Gosta Aberg, Moje Aslund, Walter Fuchs, Adolph Hallman, Vytautas Lipniunas, and Eric Rohman.



Blonde Venus – 1932
Artist: Gosta Aberg



Man I Vitt – 1934
Artist Moje Aslund



Poker-Bill – 1920
Artist: Eric Rohman

SIZES

Swedish posters have been a constant size over the years. The most common sizes are:

58 x 86 cm (23 x 34" - before 1924, the poster sizes would vary from 52-58 cm wide and 78-86 cm long.

70 x 100 cm (27.5 x 39.5") - since around 1924, this has been the standard and most common size, called the Swedish one sheet.

30 x 70 cm (12.4 x 27.5") - called the Swedish insert, this is also a very common size.

other larger sizes include 34 x 48", the banner 47 x 100 inches and several others.

Markings and Distinctions

Most posters were printed in Stockholm which quite often is abbreviated "Sthlm" on the poster. If you are having trouble identifying Swedish posters, the easiest way that we have found, is to look for the word for 'Director'... or 'Directed by'.. You should see the Swedish word: "regi" followed by the Director's name.

Top Selling Swedish Posters

Price	Title	Year	Size	Cond.	Date	Auction
18,974	King Kong	1933	25x47	VF	3/06	Christies
12,650	Black Cat	1934	27x40	F	7/06	Heritage
10,158	Frankenstein	1931	27x39	VF-LB	11/06	Heritage
9,034	His	1927	24x35		9/04	Christies
6,900	Invisible Ray	1936	27x40	VF	7/06	Heritage
6,612	King Kong	R38	26x39	VF	7/05	Heritage
5,750	Blond Venus	1932	27x40	VF-LB	7/06	Heritage
5,481	Intolerance	1918	23x35	VF	3/06	Christies
5,378	Cameraman	1928	27x39	VF+	11/07	Heritage
4,780	Black Cat	1934	27x39	VF	11/06	Heritage
4,312	Wolf Man	1943	27x39	VF+	11/06	Heritage



Collector Inspector

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

Swedish posters have become extremely popular to collectors mainly because of their beautiful artwork and contemporary styling. Swedish posters are on the rise.

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 Sweden is .se

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

J. ARTHUR RANK PRESENTS

A MICHAEL BALCON PRODUCTION

PASSPORT to PIMLICO

STARRING **STANLEY HOLLOWAY · HERMIONE BADDELEY**
MARGARET RUTHERFORD · PAUL DUPUIS
WITH **RAYMOND HUNTLEY · JOHN SLATER · JANE HYLTON**
BETTY WARREN · BARBARA MURRAY
AND **BASIL RADFORD & NAUNTON WAYNE**

Directed by **HENRY CORNELIUS** Original Screenplay by **T. E. B. CLARKE**
Associate Producer **E. V. H. EMMETT**

MADE AT EALING STUDIOS EAGLE-LION DISTRIBUTION



PRINTED IN ENGLAND BY W. E. BERRY LTD. BIRMINGHAM

United Kingdom

History of Film Industry

In the 1880's, London was the largest city in the world and the center of the world in arts and entertainment. The United Kingdom also had the largest organized import-export, shipping and sales related system in the world. With no taxes or tariffs on import and export until 1915, the U.K. was the first place that each country ran to for world wide distribution.

With London the center of the world shipping, photographers and engineers in London were able to see developments handled by the advanced British sales organizations that traveled the world. Information became available from these fantastic advancements from inventors such as Ottomar Anschutz, Jules Janssen, Georges Demeny, Jules Marey and Emile Reynaud.

With this flow of information into London, it's no wonder that the U.K. led the way in the industry with developments by British inventors such as Eadweard Muybridge, Wordsworth Donisthorpe, and John Rudge. Because of their unique position, the U.K. also led the way in the development of the film industry.

Let's Start 12 Years Before Thomas Edison Starts Work on His Kinetoscope

On November 9, 1876 Wordsworth Donisthorpe applied for a patent (B.P. 4,344) for an apparatus

"to facilitate the taking of a succession of photographs at equal intervals of time, in order to record the changes taking place in or the movements of the object being photographed, and also by means of a succession of pictures so taken ... to give to the eye a representation of the object in continuous movement ...".

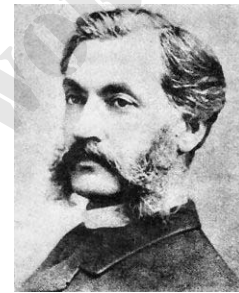
He called this apparatus the Kinesigraph. Since celluloid film or sensitized paper was not yet available, it probably used glass slides.

He undoubtedly created his Kinesigraph although there are no records that we have found to document it. But, on January 24, 1878, a letter from Donisthorpe entitled *Talking Photographs* appeared in *Nature*. In the letter, he suggested that his Kinesigraph be used in conjunction with Edison's recent (presented Dec. 22, 1877 and patented in Feb. 1878) invention, the Phonograph, which could produce a talking picture.

Ten years later, on Feb. 27, 1888, Eadweard Muybridge visited Edison at his office in New Jersey and proposed combining Edison's phonograph and Muybridge's zoopraxiscope to produce "talking photographs." Following that visit, Edison assigned British engineer William K. L. Dickson the task of looking at all the other inventions and finding a solution.

The mystery of the first motion picture camera

The very first motion picture camera patented in the **WORLD** was patented in England by French-born Louis Aime Augustin Le Prince (right) in 1888. (Oddly enough, Prince lived in Leeds which was also where Donisthorpe lived.)



The first films were made on a sensitized paper roll a little over two inches wide. In 1889, Le Prince was able to obtain celluloid roll film from Eastman when it was introduced in England. Le Prince immediately created an updated version of his camera utilizing the celluloid film. He arranged for a demonstration to M. Mobisson, the Secretary of the Paris Opera.

On September 16 1890, Le Prince boarded a train at Dijon bound for Paris with his motion picture camera and films. He never arrived in Paris. No trace of Le Prince OR his motion picture camera was EVER found. The mystery was never solved. Two fragments of film were all that has survived from Le Prince and his camera. Both were taken in 1888, one at 10 frames per second and one at 20 frames per second.

There was about five years of silence in the industry after that. During that time, Edison was having legal battles with his phonograph, and had assigned British engineer William K. L. Dickson to look over all the other inventions in this area and come up with a solution utilizing his phonograph cylinder. Edison then proceeded with his phonograph problems.

While Edison was in Europe FOR MONTHS visiting inventors to see what they were doing, and battling the gramophone ...

Dickson realized that the cylinder wouldn't do the job needed for films
Dickson purchased the celloid film from Eastman setting the 35mm standard for the industry;
Dickson perfected the Kinetoscope;
Dickson shot Fred Ott's Sneeze;
Dickson filed the film for copyright in the United States copyright office under **Dickson's** name;
Dickson started making films to supply the camera for exhibition
Dickson ordered and supervised the building of the Black Maria (**the first film studio**).

Since no one knew Dickson, Edison got all the fame and glory. Edison started manufacturing the Kinetoscope and selling licenses. Edison stated that he thought that this would be passing fad and not worth much commercial value, so he only secured copyright in the U.S. However, Edison sold the world distribution rights to Maguire and Baucus who had opened offices in New York and London. Maguire and Baucus opened the first Kinetoscope parlor at 70 Oxford Street in London on October 17, 1894 under the name Continental Commerce Co.



In 1895, Greek showman George Trajedis purchased a Kinetoscope. Realizing that Edison didn't have a copyright in the U.K., he approached R. W. Paul (left), owner of an optical instrument works in Saffron Hill, to manufacture some projectors in Edison's design.

Once they were made, Maguire and Baucus refused to sell films for pirated machines, so Paul approached Birt Acres to help construct a camera to shoot their own films. They obtained film from the American Celluloid Co. of Newark, N.J. and started filming their own, with Acres as the cameraman. Their first screening was at the London headquarters of the Royal Photographic Society, 14 Hanover Square on January 14, 1896.

On February 20, 1896, French magician Felicien Trewey had the first screening before a PAYING audience using a Lumiere Cinematopraphe at the Regent Street Polytechnic in London. He had a three week engagement and charged 1s.

The first showing outside of London was by Birt Acres (right) at Cardiff Town Hall on May 5, 1896. The first commercial showing of a film that they produced was *the Oxford and Cambridge University Boat Race* which was shown at Earl's Court on May 27, 1896.

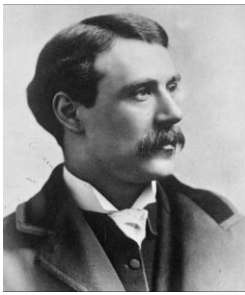


The Edison franchise office of Maguire and Baucus was a disaster. In 1897, Edison sent Charles Urban to take over management of the office. After seeing the situation in the film industry, Urban closed

the Maguire and Baucus office the following year and opened it as his own company, the Warwick Trading Company. Urban distributed films for Lumiere, Melies, Smith and a variety of others.

Over the next few years, tremendous advancements were made from such innovators as Birt Acres, R. W. Paul, Cecil Hepworth, and Charles Urban which catapulted the British market to one of the most aggressive in the world.

G. A. Smith devised the world's first color system, Kinemacolor, in 1908 which was quickly utilized by Charles Urban who opened offices in France and the United States. Because of this advancement, British color films produced by Urban rapidly became the most sought after films abroad.



Another British inventor, William Friese-Green (left), became obsessed with filing numerous patents of theories in the lax British patent office. Unfortunately, his theories were never put into any practical application.

Friese-Green became infamous in the British film industry because of his legal battles stopping G.A. Smith, creator of a workable color system similar to Friese-Green's theory. Friese-Green won in court,

but immediately eliminated a lot of the advantage British films had gained. Friese-Green never capitalized on his win in court and died broke with only the price of a movie ticket in his pocket.

With Urban out of the way, Pathe and Gaumont began flooding the British market with films and the U.K. fell rapidly behind.

World War I brought the U.K. film industry almost to a halt, with the majority of studios being requisitioned for propaganda films and sometimes used as production plants for war goods.

Immediately after the war, studios made tremendous efforts to resume production and pick up the industry. They were faced with monumental obstacles from retraining personnel, utilizing outdated equipment, to having to completely rebuild and restructure the industry. Instead of trying to compete and upgrade equipment and procedures, numerous British studios opted to produce more local films, such as local comedies and vaudeville geared to the local market. Although these produced faster immediate profits, they weren't marketable on the WORLD market, consequently eliminating film exports.

While Europe was occupied with the war, the American film industry was gaining ground, improving their quality, and establishing their marketing and distribution. The British public, tired from the war, was suddenly enjoying Charlie Chaplin, Harold Lloyd, William Hart and an overwhelming abundance of higher quality films to make them laugh and forget their troubles. The British public demanded to see American films, and by 1918, there was no money left for home production. This continued on a downward trend until production stopped in 1924.

Finally the British Parliament stepped in to help (a little too late) by passing the Cinematographers Trade Bill. The Cinematographers Trade Bill, which became law in 1924, was designed to ensure there was a guaranteed home market for British made films. It limited the number of movies coming from other countries to give home studios a chance. The result was more British movies, but the majority of them were very poor quality.

American studios stepped in and started backing quota quickies so once the quota was reached American films could be shown in combination with the quota quickie. This was not just a British problem. All of the European countries were having the same problems. By the early 1920's, Hollywood films dominated the world.

Trying to address the problem, a movement called "Film Europe" was formed. Between 1924 and 1928, Film Europe started numerous initiatives, such as joint production and reciprocal distribution between European countries, creating the first cinematic Common Market. The initial momentum was started by an arrangement for mutual distribution between UFA of Germany and Etablissements in France.

During this time period of solidarity, Germany led the way producing over 220 films. France followed with 73, Great Britain with 33, and other European countries producing less. Just as Film Europe was gaining ground, it came to a complete stop with the introduction of sound. If silent films had remained, Film Europe could have made a major difference. However, the introduction of sound complicated the use of films from one country to the other with too many problems that they couldn't overcome, such as language barriers. Film Europe ceased to exist.

The advent of sound offered more challenges to the British Film Industry's financial stability. In 1929 for example, 138 films were made and the growth looked promising. In 1933, J. Arthur Rank, who had started by making religious films, founded British National. In 1935, he went into partnership with C.M. Woolf to take over Pinewood Studios.



At the same time, Oscar Deutsch was building up the Odeon chain of cinemas. But by 1937, the boom turned into a slump. The year before, the British film industry had over produced, making 220 pictures. The result was poorly made, rushed films that were not worth watching. This had a backlash effect and opened the door to the American industry, and American companies started buying the British Production companies so they would qualify under the home market quota.

With the start of World War II, the industry took another drastic turn. Many of the studio employees were engaged in the war, reducing available manpower. Half the studio space was requisitioned for military purposes, and production average dropped to 60 films annually. Studios turned to documentaries and war related movies to give the public more realistic films.

After the war, the Rank Organization became the dominant force in the industry. The shift was to make British films more acceptable to the audiences outside of the U.K. In addition, television caused such a tremendous decline in attendance that British theaters were closing in record numbers. Studios switched to producing TV shows and TV movies to stay afloat. Even though there were a few bright spots over the next few decades like Hammer Films, the British production on its own was rather bleak.

In the late 1950's, 1960's and 1970s, changes on restrictions on the U.S. studios had American studios looking at the U.K. as a production ground, almost like U.S. studio outposts. There was such an influx of U.S. production in the U.K. that American finances virtually took over the British industry. Some of this produced a large group of British actors that in the U.S. were thought of as U.S. actors instead of British.

These included such fine actors as: Albert Finney, Alan Bates, Tom Courtney, Richard Harris, Julie Christie, Richard Todd, Laurence Harvey, Richard Burton, Peter Finch, Peter Sellers, Terrence Stamp, Donald Pleasance, Paul Scofield and directors such as Richard Attenborough, Brian Forbes and Ken Russell.

The late 1970's and 1980's saw British production turning to more television production and branching into more special effects studios for major U.S. studios like *Superman*, *Star Wars* and the James Bond series. But by the late 1980's, there seemed to be a major decline in U.S. production in the U.K..

This vacuum seems to have started a renewal of independently made British movies. Through the 1990's, British production has increased with such hits as *Trainspotting*, *Brassed Off*, *Elizabeth*, *The Full Monty*, etc. Hopefully the trend will continue to stabilize with more solid British production.



United Kingdom First in Film

- * The very first motion picture camera patented in the WORLD was patented in England in 1888
- * The first film produced in England was also the first in the WORLD called *Traffic Crossing Leeds Bridge* in 1888.
- * The first feature film over an hour was *Oliver Twist* in 1912.
- * The first COLOR feature film over an hour was *the World, the Flesh and the Devil* in 1914.
- * The first "talkie" produced was *Blackmail* in 1929. *The Terror* was released earlier but wasn't produced in the UK.

UK FILM POSTERS

Poster development in the United Kingdom was very similar to other major countries around the world. Lithography was invented in 1798, but was an expensive process and only used for major commercial advertising.

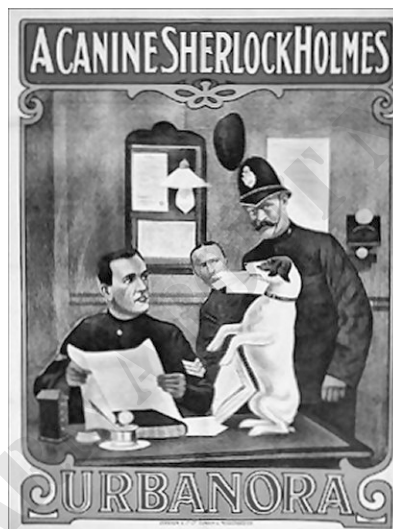
As the film industry was beginning in the late 1890's, the first films started as a listing on the long bill as a novelty. They were placed between live theater acts to give the stage performers a chance to set up. But within a few years, films rapidly moved to dedicated facilities where the films were the main draw.

The movie posters during that time were listing style, with all the acts printed on a long bill (see an example on the right). Soon, the movie posters changed from highlighting the novelty to focusing on the equipment (new fire retardant equipment became a major issue after several fires threatened the entire industry).

The next film posters moved from promoting the equipment to focusing on the production companies, until Cecil Hepworth introduced the star system.



The Babes in the Wood - 1911



A Canine Sherlock Holmes - 1911

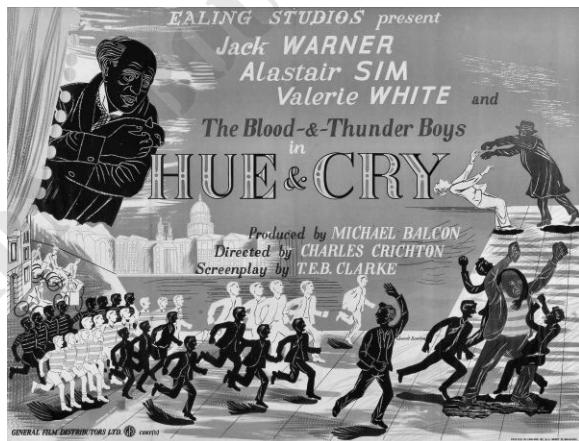


Two Daughters of Eve - 1912

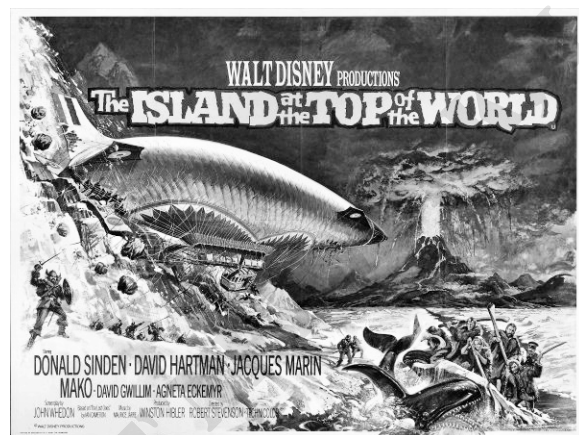
The United Kingdom holds a very special connection to the film poster. In 1860, Wilkie Collins, a very popular writer in the UK and friend of Charles Dickens, wrote the novel *The Woman in White* which became a top seller. A few years later, at a dinner party at Collins house in Thurloe Place, Frederick "Fred" Walker, a well known illustrator and friend of Collins, did a sketch of *The Woman in White*. Collins loved it. In 1871, when an adaptation of the novel was released on stage as a play, Walker was commissioned by Collins to create the sketch as a poster to advertise the play. This was the first time that a well-known artist had been commissioned to design a theatre poster.



The tradition of utilizing the talents of graphic artists continued in the creation of UK film posters. Some of the most recognized UK poster artists are: Chris Achilleos, John Bainbridge, Edward Bawden, Tom Beauvais, Frank Bellamy, Brian Bysouth, Philip Castle, David Chalmers, K. G. Chapman, Tom William Chantrell, Paul Derrick, Vic Fair, Ron Fenton, Barnett Freedman, Bill Gold, Jock Hinchliffe, Graham Humphreys, Leslie Hurry, Josh Kirby, Francis Marshall, Robert Medley, Reginald Mount, Dudley Pout, Eric W. Pulford, Arnaldo Putzu, Ronald Searle, Mark Stone, Peter Strausfeld, Mike Vaughan, W. H. (Bill) Wiggins, and S. John Woods. Here a few examples:



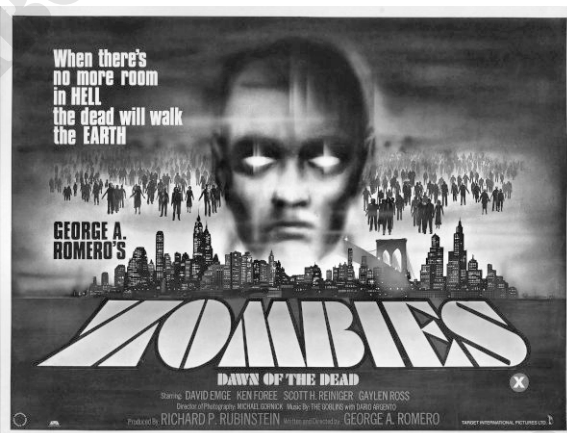
Hue & Cry – 1947
Artist: Edward Bawden



The Island at the Top of the World – 1959
Artist: Bryan Bysouth



From Russia With Love – 1964
Artist: Eric Pulford & Renata Frattini



Zombies – 1978
Artist: Tom Chantrell

SIZES

Poster sizes began to stabilize around 1910, with poster sizes used by the studios being dictated by the paper industry. By 1913 Westminster records show two companies: Cinema Poster Exchange, 3 Archer Street and International Printing Co., 7 Bear Street, Charing Cross Road providing posters for the industry.

Unfortunately, due to recycling of paper during WWI and World War II to offset paper shortages, documenting the origins of each size is extremely difficult. Unlike the United States, the British film industry adopted a very simple and common system for poster size development.

→ Foolscap	13 ½ x 17
Foolscap, oblong double	13 ½ x 34
→ Pinched post	14 ½ x 18 ½
Crown	15x20
Post	15 ¼ x 19
Large post	16 ½ x 21
Foolscap, double	17 x 27
Demy	17 ½ x 22 ½
Medium	18 x 23
Post, double	19 x 30 ½
→ Royal	20 x 25
Crown, double	20 x 30
Large post, double	21 x 30
Imperial	22 x 30
Demy, double	22 ½ x 35
Medium, double	23 x 36
Royal, double	25 x 40
→ Foolscap, quad	27 x 34
Crown, quad	30 x 40
Imperial, double	30 x 44
Demy, quad	35 x 45
Medium, quad	36 x 46
→ Crown, double quad	40 x 60

On the left is a paper chart from British paper suppliers. (the chart is in inches): This chart shows the standard sizes from the paper industry in their terminology.

This chart establishes the origin of the major sizes in the United Kingdom and other familiar sizes that were sporadically used in various campaigns.

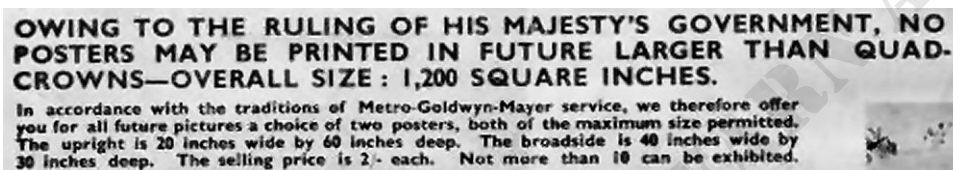
This chart is a paper chart and doesn't include lobby cards or front of house cards because they are card stock and NOT paper stock.

From around 1910 to World War I, the primary posters used seem to have been the Vertical Quad Crown and the 3 Sheet which was 3 times the size of the Quad Crown.

From World War I until around 1938, the main sizes shifted to the Crown, Double Crown and 3 Sheet.

Large Paper Banned

NOTICE: During and immediately after each war, larger poster sizes were not issued. See the following announcement from the 1946 pressbook issued for the *Wizard of Oz*!



In addition, the studio issued two 22x28" posters in color, and a set of eight B&W 8x10 stills. AND THAT'S ALL!!

In summary, the following are the main sizes used in the United Kingdom. Because of all of the terminology problems and changes, the explanations have been expanded.

15 x 20" - Crown - Commonly called a Day Bill, but the film industry calls it a Half Double Crown. These were bought in quantity and given as handouts, similar to the heralds used in the United States. The following image is from a 1930's pressbook, just before the War and paper shortages. After the war, they were basically eliminated.

Special Letterpress Posters in Two Colours	
Supplied by Messrs. WILLSONS' KING STREET, LEICESTER	
To whom all orders should be addressed.	
HALF DOUBLE CROWN DAY BILLS	DOUBLE CROWN
Prices:	Prices:
100 8/6	100 12/6
150 10/6	150 15/-
200 12/6	200 17/6
250 14/6	250 £1

22x28" - This size was apparently introduced around the same time as the Broadside Quad (mid-1930's) and they disappeared in the 1960's. It was horizontal, equivalent to the U.S. counterpart.

20 x 30" - Double Crown - Some older collectors call this size a UK One Sheet (different from a British One Sheet). The double crown has been used as the base size by the film industry instead of the crown creating a LOT of terminology problems with some collectors calling the Quad a 2 Sheet. (See Terminology Chart)

20 x 60" - Door Panel - The film industry sometimes calls this a Quad Crown or Upright (4 crown posters on top of each other). Some studios gave a choice to theaters of having the Quad Crowns in 20x60 or 30x40. (See NOTICE on previous page)

27 x 40" - Called a British one sheet - Initially issued in the 1910's apparently imported from U.S. studios. Aggressive U.S. distributors brought over their plates and tried to conform them to U.K. sizes by adding a 3" promotional strip that was cut off after printing. (See the AB release of Two Daughters of Eve in U.K. Film section.) This size disappeared during World War I and then reappeared again in the 1960's, used mostly for International releases.

30 x 40" - Quad - Initially issued vertically in the 1910's, it was called the Quad Crown and then disappeared in WWI. Since the mid-1930's, when it was used again, it has become the standard size. The studios termed this new horizontal size the Broadside Quad and sometimes just called it the Broadside.

40 x 60" - Bus Stop Posters - Some collectors call this a 2 Sheet because they were exactly 2 times the Quad which is 30x40 and some call them a 4 sheet because it's 4 times the size of a double crown. The film industry called them a Crown Double Quad. A lot of Bus Stop posters have become 45x70" which has made it easier.

40x90" - This was the original size of the British three sheet (call a six sheet by the industry) which was normally issued in two standard pieces, the 40x60" and the 40x30". This size slowly reduced to 40x85" and then, after World War II, to 40x81".

Lobby Cards - consisted of 11x14" cards showing different scenes from the film and normally issued in sets of 8.

Front of House Cards - consisted of 8x10" cards showing different scenes from the film and normally issued in sets of 8. These became a favorite of theatre managers.

Here's The Problem With Terminology

When the film industry first established their system at the turn of the century, they utilized the double crown as the basic unit and everything is set up as multiples of it. As the British one sheet was introduced, they didn't adjust to compensate for it and chose to continue to use the double crown. (This is why some older collectors call the double crown a UK one sheet).

When the studios issued a 40x90", it was six times the size of a double crown (old UK one sheet) and called a six sheet. The 40x90" has since been reduced to 40x81" which is about 3 times the size of the British one sheet, but they didn't want to change their system and still called it a six sheet.

Because of the problems with the terminology of poster sizes, we have provided you with a chart of the sizes and then an explanation of WHY the terminology differs.

Collectors Name	Industry Name	Size
Bus Stop	Bus Stop	40x60, 45x70, 48x72
Crown	Half Double Crown	15x20
Door Panels	Door panels	20x60, 22x66
Double Crown	Double Crown	20x30
Twenty Four Street	Forty Eight Street	120x240
Front of House Cards	Colored Stills	8x10
Half Sheet	Lobby Card	22x28
Lobby Cards	Colored Stills	11x14
Mini Quad	Mini Quad	12x16
Banner	Ninty Six Sheet	240x240
One Sheet	One Sheet	27x40
Quad	Broadside or Crown Quad	30x40
Six Sheet	Twelve Sheet	80x81
Banner	Sixteen Sheet	80x120
Three Sheet	Six Sheet	40x90, 40x85, 40x81

From A Collector's Point of View

Since collectors discuss posters constantly between each other, labels and terms have been created for the ease of the collecting community. Here's an example.

In the U.S. industry, there was a variety of card stock posters that were used for display in the lobby of the theater. The movie industry called all of them lobby cards, even though they were measured of 8x10", 11x14", 14x17", 14x36", 20x28", and 22x28." This can be EXTREMELY confusing when you're discussing with other collectors, so other names and terms are used for simplicity. When a collector says a "half sheet," everyone immediately knows that you are talking about a 22x28" lobby card.

As collecting branched around the world, there has become a standardization of terms in the hobby. These terms, quite often, do not match the terms used by the movie industry. When you look at some of the larger British sizes, collectors have automatically standardized them. For example, let's look at three collectors; one from the United States, one from Australia and one from the United Kingdom.

- The U.S. collector has a 41x81" he calls a U.S. 3 sheet because it's about 3 times the size of the U.S. one sheet (27x41").
- The Australian collector has a 41x80" that he calls an Australian 3 sheet because it's about 3 times the size of the Australian one sheet (27x40").
- The British collector has a 40x81" that he calls a British 6 sheet even though it's about 3 times the size of the British one sheet (27x40"). It's not six times the size of the British one sheet - it's 3 times the size.

Because the British Industry set the scale for THEIR ease (using the double crown as the base instead of the one sheet), collectors have had to readjust the terms for the sake of the hobby.

Other Poster Oddities

Combo Posters - Although combo posters are common in most countries, British combo posters can present a different challenge to poster collectors. Quads were issued for the major films in the cities. Outside the major cities, quite often the marketing campaigns were combined to save money. Combo posters would be the only posters issued for some major films for the rural areas. If the theater wasn't showing both titles, it was a common practice for the theatre manager to just cut off the title that was not being shown to create a Double Crown poster.

Some posters could be divided evenly and others had missing lines when they were cut. This practice seems to be fairly well accepted in the U.K., but collectors outside the U.K. have a little trouble with it and consider it a MAJOR defect.

Even when a major blockbuster was released, instructions to cut the quads were common. Here is a clip from the blockbuster *Thunderball*.



NOTICE: The *Thunderball* teaser poster was taken out of the *Thunderball* pressbook. Two different Quads were issued, the teaser (shown here) and the regular.

There were no double crown's sold to theaters in the promotions. Instead the pressbook gave instructions to the theater manager to "CUT" the teaser poster into pieces to make a variety of double crowns. The sample shows six different double crown posters that could be made from cutting the teaser poster.

NOTICE the clip taken from the pressbook: Since you could only make two versions with the teaser poster, it is assumed that the idea was to sell multiple teaser posters to the theater manager.

Trade Ads – Trade ads have become a major replacement for many early titles. Film posters pre-World War II have fallen prey to cuts and paper drives, in many cases leaving NO record of a film's distribution EXCEPT for the Trade Ads. Because of this, U.K. collectors have accepted trade ads the same as posters for that war and pre-war titles. As shown in our clip of Large Paper Banned, sometimes only a few posters were issued and sometimes for minor titles ONLY STILLS were issued.

CENSORSHIP/MARKINGS

Similar to France, there had been constant battles over advertising posters. The procedures on where advertising posters would be placed and who would post the posters were established many years before the arrival of the cinema.

In 1861, the United Kingdom Bill Posters Association (UKBPA) was formed just to handle all of these problems. The content of the posters were another matter and in 1893 the Society for Checking the Abuses of Public Advertising (SCAPA) was established to police content.

As film posters began promoting films around 1910, the well established, more innocent advertising that was the norm for this time period quickly became challenged by more

aggressive marketing campaigns. (Primarily from the American distributors). So there were constant pre-war battles over censorship of the film posters used.

In 1912, the British Board of Film Censors ("BBFC") was established to manage their own censorship within the film industry. A certificate was issued by the BBFC setting the film rating. A voluntary seal was put on posters. A sample of this seal is on the right.



In 1940, the BBFC's control over films was transferred to the Minister of Information because the BBFC tried to ban a controversial political film, *Pastor Hall*.

Dating by Ratings Box

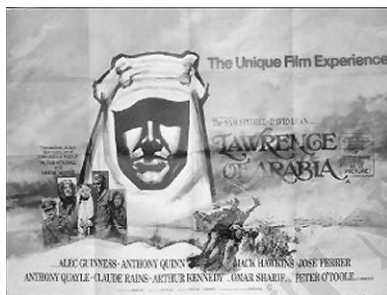
Another way to help date an original issue was to use the ratings box. To do that, you need to understand the British ratings system. The British Board of Film Censors started putting ratings on films back as far as 1913.

	Initially the ratings were broken down into Universal (for children) and Adult (for Adults).
	This changed slightly in 1932 when an additional rating was added. A Horror category to ban 16 and under utilized the H. Then in 1951, it was changed and the X was used to ban children under 16.
	July 1, 1970, a complete new system was started. The new ratings were U for Universal - suitable for all, A for Advisory - All admitted but parents advised to check content, AA - No one under 14 admitted, and X - No one under 18 admitted.
	This system remained in place until November 1, 1982. A new system was adopted expanding to 5 ratings. These ratings were: U for Universal - suitable for all, PG - Parental Guidance, 15 - Suitable only for 15 and over, 18 - Suitable only for 18 and over, and R18 Restricted - No One under 18 admitted.
	July 26, 1985, a new rating was added just for video . This was a universal video rating: Suitable for All. In Aug. 1, 1989, another rating was added just for theater : 12 Category (No one under age 12 to be admitted was introduced. July 1, 1994, the 12 category was extended to also include video.

Top Selling Posters

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

Price	Title	Year	Size	Cond.	Date	Auction
25,436	Lawrence of Arabia	1962	30x40		3/05	Christies
23,191	Dead of Night	1945	30x40	VG	3/06	Christies
22,590	Dr. No	1962	30x40	LB	3/08	Christies
16,730	Thunderball - Adv	1965	30x40	VF	7/08	Heritage
14,950	African Queen	1952	40x77	VF-LB	7/05	Heritage
13,800	African Queen	1952	40x77	FN-LB	12/95	Chr/Hersh
10,541	Mean Streets	1973	30x40	VF	3/06	Christies
9,560	African Queen	1952	30x40	VF-PB	11/06	Heritage
9,487	Goldfinger - style B	1964	30x40	VF	3/06	Christies
9,487	La Dolce Vita	1960	30x40	VF	3/06	Christies
8,963	Day the Earth Stood Still	1951	30x40	VF	7/08	Heritage
8,506	Dead of Night - Hurry	1945	30x40		3/99	Christies
7,762	African Queen	1952	30x40	VF-PB	11/01	Heritage
7,527	Outlaw	R51	30x40		9/04	Christies
7,400	Bridge on River Kwai	1957	30x40		3/05	Christies
6,883	From Russia With Love	1963	30x40		3/04	Christies
6,768	Odd Man Out	1946	27x40		9/03	Christies
6,325	Dr. No	1962	30x40	VF	3/06	Heritage
6,324	Goldfinger	1964	20x30	VF	3/06	Christies
6,128	Goldfinger - style A	1964	30x40	FN	9/05	Christies
5,928	the Ghoul	1933	40x81		3/05	Christies
5,903	Get Carter	1971	30x40	VF	3/06	Christies
5,750	3rd Man	1949	27x40	VF	3/06	Heritage
5,750	Lawrence of Arabia	1962	30x40	FN-LB	12/95	Chr/Hersh
5,592	Dr. No	1962	30x40			Christies
5,481	Dr. No	1962	30x40	VF	3/06	Christies
5,481	From Russia With Love	1963	30x40	VF	3/06	Christies
5,335	Mean Streets	1973	30x40	VF	9/06	Christies
5,204	Man in the White Suit	1951	30x40		3/03	Christies
5,059	HELP!	1965	30x40	VF	3/06	Christies



Collector Inspector

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

With no numbering systems or other markings, re-issues are a real problem to date. In this case, look for other signs such as ratings, printers or terminology on the poster to try to date it.

Cutting of combo quads also presents a problem for collectors outside of the United Kingdom.

Trade ads are hard to accept in the international collecting market.

Understand the terminology of sizes of poster in the pressbooks.

Pre-war material is extremely rare and is equivalent to finding gems.

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 United Kingdom is .uk.

NOTE: For more information about the United Kingdom and its film industry and posters, visit <http://www.BritishFilmPosters.co.uk>, part of the website <http://www.LearnAboutMoviePosters.com>.

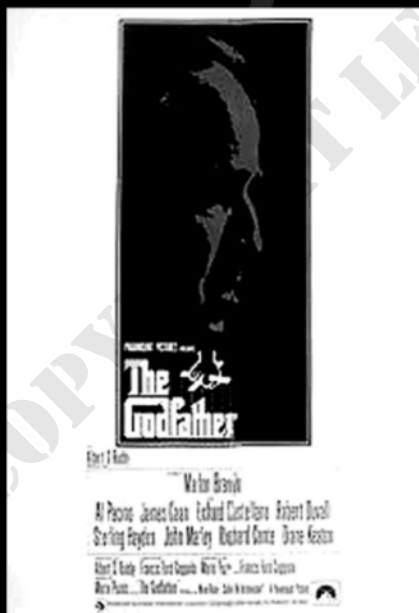
AT THE MOVIESTM

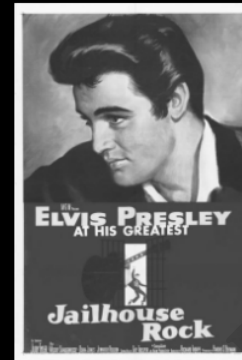
ORIGINAL FILM POSTERS

www.atthemovies.co.uk

info@atthemovies.co.uk

Telephone: +44(0)7770 777 411





www.AmovieMasterpiece.co.uk

THE HOME OF ORIGINAL MOVIE POSTERS

02082526571

amoviemasterpiece@yahoo.co.uk

**TERRY PEARSON
&
SUSAN JEFFREY**

Quadbod

media memorabilia

***Specializing in
British Quads***

www.Quadbod.co.uk

mail@quadbod.co.uk

**TERRY PEARSON
&
SUSAN JEFFREY**

Quadbod

media memorabilia

***Specializing in
British Quads***

www.Quadbod.co.uk

mail@quadbod.co.uk

THE HAMMER FILM POSTER COLLECTION

LICENSED FULL SIZE REPRODUCTION QUAD POSTERS



FREE SHIPPING

www.postersandstuff.co.uk



sci-fimovieposters.co.uk

**DO YOU REMEMBER THOSE GREAT WESTERN, HORROR, SPY,
ADVENTURE, AND SECRET AGENT FILMS OF THE 60s & 70s?**



**WE DO! - AND NOW YOU CAN READ ABOUT THIS CLASSIC PERIOD OF CINEMA
HISTORY IN *THE ONLY MAGAZINE IN THE WORLD* DEVOTED TO THIS ERA**



Spaghetti Westerns, James Bond, Hammer Horror Cinerama,
The Rat Pack, Classic War Movies, The Man from UNCLE, Sam
Peckinpah, Carry On Comedies - *and so much more.*
Interested? Then come with us on a journey into the past...

**SUBSCRIBED TO BY SOME OF HOLLYWOOD'S TOP ACTORS,
DIRECTORS AND PRODUCERS - NEED WE SAY MORE!**

To receive your 64-page full colour glossy magazine delivered
to your door three times a year POST FREE send a cheque for
\$36.00 to: **CINEMA RETRO, PO BOX 152, DUNELLEN, NJ 08812**

or tel: **732 752 7257** to pay by credit card. You can
also pay by Paypal (our receipt address is -
spyguise@msn.com)

cinemaretro@hotmail.com

SEND FOR A SAMPLE ISSUE
(a back issue of our choice)

ONLY \$10.00 Post Free!

"Cinema Retro is a must for fans of movies
of the '60s and '70s - and they didn't have
to pay me to say that!" Sir Roger Moore. KBE

**If you are based in the UK, Europe, Japan,
Australia and New Zealand, please go to our
web site for further details**

www.cinemaretro.com

**NOW
APPROACHING
OUR 4th
YEAR IN PRINT!**



CINEMARETRO

BRINGING CINEMA OF THE PAST INTO THE FUTURE

WWW.CINEMARETRO.COM

Other European Countries

We wanted to include some information on the following countries, however we did not feel from a collector's standpoint that they needed a complete chapter. We have given information and poster sizes on each.

Austria

History of Film Industry

Austria was introduced to the film industry by E. J. Dupont, who was a Lumiere representative. He made his presentation on March 19, 1896 at the Graphic Arts Teaching and Research Centre in Vienna. Like most other countries, factuals and newsreels dominated the next 10 years. The first films by an Austrian film-maker were a series of short erotic movies such as *Am Sklavenmarkt* produced by the photographer Johann Schwarzer, who founded the Saturn-Film company in 1906.

Mainstream film production began in 1910 when the company "Erste Österreichische Kinofilms-Industrie" (later Wiener Kunstfilm) was founded by Anton Kolm, his wife Luise Kolm, and Jacob Fleck. They started with newsreels but soon began to produce fiction films. In 1912 Count Sascha Kolowrat-Krakowsky, a wealthy nobleman from Bohemia, founded the Sascha-Film company. In the period before 1918 it grew into the largest production company in Austria; its main competitor was Wiener Kunstfilm.

World War I caused the Austrian film industry to flourish with nearly 200 movies were produced in Austria between 1914 and 1918. The first world war also caused the emigration to the US of many Austrians that would have a profound effect on the film industry, such as: future studio founders, William Fox and Marcus Loew; producer Sam Spiegel, and directors Erich von Stroheim and Josef von Sternberg.

After the end of World War I, film production in Austria continued to grow. Between 1919 to 1922 Austrian film production reached its all-time peak with a annual production of 100 to 140 films.

The European film industry went into decline in the mid 1920s due to growing competition from the United States. Austrian film production was reduced to 20 and 30 films per year, a level commensurate with its new greatly reduced size after World War I. In the whole silent movie era around 1,000 films were produced in Austria.

Between the years 1933 and 1936, Austria became a refuge for many German-born filmmakers who had emigrated from Nazi Germany. Among the most notable of these filmmakers were directors Erich Engel and Werner Hochbaum (pictured on the right).



Although Austria was not annexed by Germany until 1938, Jews were forbidden to work in the Austrian film industry from 1936 onwards due to pressure from Nazi Germany.

The majority of Jewish Austrian directors, actors and other employees of the film industry, along with many non-Jewish opponents of the Nazis, emigrated in the following years to France, Czechoslovakia, Great Britain and the United States.

Some Jewish film-makers, however, did not emigrate and many died in the Holocaust. Many of the Austrian emigrants went on to successful careers in the United States, notably the directors Billy Wilder, Fred Zinnemann, Otto Preminger, Joe May and Edgar G. Ulmer.

The whole Austrian film industry was quickly integrated into one company Wien-Film, which was the new name of Sascha-Film following its confiscation by the Nazis with the help of the Creditanstalt bank. Wien-Film produced few openly propagandistic films; the majority of its output was apparently harmless comedies.

In the aftermath of World War II Austria's cities were devastated and film-makers set their works in the countryside to show the population the "good and beautiful" Austria. Many of the comedies of the period were set at the time of the Austro-Hungarian Empire as this period is identified with luxury, elegance, romance and a vision of Austria as large, powerful and peaceful.

The 1970's was the period in which Austrian film production reached its lowest point with only five to ten films being produced each year because of television. By around 1980, a new wave of mainstream film production had begun in Austria.

Comedies remain popular in Austria to this day, although the nature of the comedy has changed. Dramas have also returned to popularity. Other genres, such as the action movie, the thriller, the fantasy film and the horror film, have not become established in Austria.

Almost the entire distribution system within Austria is in the hands of the major American film companies. As a result of this, there is little marketing and publicity for Austrian-made films.

Austrian films' share of the domestic box-office is one of the lowest in Europe, with only about 3% of cinema admissions going to domestic productions. Every year the annual top ten films at the Austrian box-office are usually all American.



Austria First in Film

- * The first presentation of film in Austria was made on March 19, 1896 by E. J. Dupont at the Graphic Arts Teaching & Research Centre in Vienna
- * The first feature film over 1 hour was *Zweielei Blut* in 1912.
- * The first 'talkie' in was *G'schichten aus der Steiermark* in 1929.

AUSTRIAN FILM POSTERS

Austrian film posters generally followed the artistic paths taken by their European neighbors such as Germany and France. Here are a few samples of Austrian film posters:



Der Ballett-Erzherzog -
1926



Die Tat Des Andreas Harmer-
1930



Der Prinz Von Arkadien
- 1932

Austrian Poster Sizes

The most common poster sizes in Austria are:

60x80 cm (23x33") - Known as A1, it varies slightly an inch or so each way.

120x280 cm (48x109") - Austrian 3 sheet

Finland

History of Film Industry

Even though the French projectors had circulated through Finland showing their films, the country of Finland was considered part of Sweden until they declared their independence December 1917. The film industry was considered part of Swedish film history.

The Finnish Film Foundation, which is the primary financier of film projects in Finland wasn't established until 1969.

In the 1970s and 80s, only a few promising directors emerged, primarily Rauni Mollberg and Risto Jarva but tragically, Risto Jarva, died in a traffic accident following the premiere of his finest film, *The Year of the Hare* (1977).

In the early 1980's a mini-revolution in Finnish cinema was led by two brothers, Mika and Aki Kaurismäki, but they released a few light films then went their separate ways.



Finland First in Film

- * The first presentation of film in Finland was made June 28, 1896 at the Societetshuset in Helsinki. A Lumiere camera and film program was used.
- * The first film produced in Finland was *Pupils of Nikolai Street School During Break* in 1904.
- * The first feature film over 1 hour was *Kun Omni Pettaa* in 1913.
- * The first 'talkie' in was *the Log-Driver's Bride* in 1931.

FINNISH FILM POSTERS

Finnish film posters are starting to become more accessible to the worldwide collector's market, particularly due to the internet. Generally, their artwork was similar in style to their neighbors Sweden and Denmark.

Here are three examples of Finnish film posters:



Kahden Ladun Poikki -
1958 (Finland)



Mansikka Paikka (Wild
Strawberries) - 1957
(Sweden)



Otimaci izgubljenog kovčega (*Raiders of the
Lost Ark* - 1981 (USA)

Poster Sizes

The most common sizes used in Finland are:

40x60 cm (16x23") - this common size was used from the 1950's to current.
Originally called the A2 or Finnish half sheet

50x70 cm (19.5 x 27.5") - this is a common size

60x80 cm (23x33") - called the A1, it the most common size until recently

70x100 cm (27x39") - this size has become the most common one sheet size
in the last few years.

Greece


History of Film Industry

The first presentation of film in Greece was made in the spring of 1898 at Place Kolokotronis in Athens. A Lumiere camera and films were used. In 1906, John and Miltiades Manakia started film production in Macedonia, and the French filmmaker Leons produced the first newsreel from the Unofficial Olympic games of 1906 held in Athens.

The first theatre of Athens opened about a year later, and then in 1910-11, the first comic shorts were produced by director Spiros Dimitrakopoulos. In 1914, the Asty Film company was founded and the production of long films began with Gkolfo (*Girl of the Mountains*).

During the World War I, production was limited to documentaries and newscasts only. After the war, in the late 1920's, Dag-Film was the dominant studio producing historical films. In 1939, Philopemen Finos was co-founder of Greek Cinematic Studios. During World War II, Finos founded Finos Films (1942), which became the major studio in Greece.





Greece First in Film

- * The first presentation of film in Greece was made in the spring of 1898 at Place Kolokotronis in Athens. A Lumiere camera and films were used.
- * The first production in Greece was short films shot at the 1906 Olympic games.
- * The first feature film over an hour was *Golfo* in 1912.
- * The first "talkie" in was *Les Apaches d'Athenes* in 1930.

GREEK FILM POSTERS

Greek film posters feature artwork similar to their European neighbors. The internet has now created an opportunity for these posters to be seen around the world.

Poster Sizes

The most common Greek poster sizes are:

35x50 cm (14x20")

40x65 cm (16x26")

60x80 cm (23x32") - This is the most common size used after World War II until the mid-1960's.

70x100 cm (27x40") - This size was introduced around the mid-1960's and is the current general size

Hungary

History of Film Industry

Arnold Sziklay is credited with shooting the first film in Hungary in 1896. The man credited with starting the film industry in Hungary was Mor Ungerleider. At his Velence Cafe in Budapest, Ungerleider started showing films. He then adapted his projector to shoot film. In 1898, he formed the Projectograph firm with Jozsef Neumann, a former stage performer. Projectograph showed films shot by Jozsef Becsi as well as imported film, and rented and sold cinema equipment. Ungerleider operated the Apollo Cinema in Budapest, which was, for many years, the largest theater in Hungary.

By 1919, the Hungarian film industry experienced the emigration of many talented filmmakers. With the Horthy regime in place, the cinema reached a low point. Censorship was extreme for films produced locally. From 1919 to 1929, a mere four or five films were produced in Hungary. By 1929, locally-produced films slowly returned to Hungary.

The first talkie, *A Kek Balvany (The Blue Idol)* was released in 1931. Most films through 1935 were silent. Talkies were dubbed in Hungarian and imported by major distributors. Hunnia, a state-sponsored studio, opened in 1932. All imported films were taxed as support for the film industry. One film in 20 was to be made in Hungary.

World War II destroyed film studios. The years that followed reflected the Soviet domination. By the 1960's, although the industry was under state control, it was more relaxed and censorship was diminished. By 1989, after the fall of Communism, there was a significant decrease in state control and state subsidies.

Hungarian film production is thriving and is supported by the Hungarian Movie Picture Foundation and other sponsors.



Hungary First in Film

- * The first presentation of film in Hungary was made on May 10, 1896 at the Royal Hotel in Budapest. A Lumiere camera and films were used.
- * The first production in Hungary was Emperor Franz Josef opening the Milenial Exhibition in 1896
- * The first feature film over an hour was *Ma es Holnap* in 1912.
- * The first "talkie" in was *A Kek Balvany* in 1931.

HUNGARIAN FILM POSTERS

Hungarian film posters followed the artistic paths of their neighbors, like Germany. Many great poster artists designed movie posters. These include such notables as: Weisz Gyula, Foldes Imre, P. Kiss, Gyori Gy Laszlo, Muskovszky Laszlo, Nemes Laszlo, Eduard Lehner, Satori Lipot, Biro Mihaly, Honti Hermann Nandor, and Petten Sandor.



Das Verlorene Paradies (Lost Paradise) - 1917 Art by: Satori Lipot



A Zöld gyémánt (Green Diamond) - 1918 Art by: Foldes Imre



Panoptikum (Mystery of the Wax Museum) - 1934 Art by: Nemes Laszlo

Poster Sizes

Hungarian posters through the 1970's-1980's were generally one of the following sizes:

28,5x84 cm (11x33")

31,5x94,5 cm (12x37")

63x96 cm (25x38")

84x114 cm (33x45")

93x251 cm (36x99")

96x127 cm (38x50")

120x160 cm (47x63")

More recent Hungarian posters are normally one of these sizes:

40x60 cm (16x23") - the small or A2 poster

60x80 cm (22x32") - the most common size called an A1 poster

Tip

To help identify a Hungarian poster, the Hungarian word for Hungary is Magyar. So quite often you can find this somewhere on the poster; and a lot of times it is in the printer tag.

Norway

History of Film Industry

The first presentation of film in Norway was made on April 6, 1896 presented at the Circus Variete in Olso. A Skladanowski camera and films were used. Filming came slower in Norway than most European countries with the first production film in Norway being the reception of the newly elected King Haakon VII in Oslo in 1905.

A few films were made in between, but there wasn't any steady production in the early 1920's. Films during this period began to focus on Norwegian nature and the scenic outdoors. There was a slow growth during the 1930's, but nothing that was exportable.

During the Nazi occupation of Norway in World War II, film production was under German censorship. It was during this time that a national film directorate was established, giving Norway its first nationwide policies on film. Veteran director Leif Sinding was the chief administrator of the directorate. At the end of the war, the directorate had amassed a fund of more than NOK 10 million (approx. EUR 1.28 million).

The post-war period saw a rise in Norwegian film production. Edith Carlmar, Norway's first female director, made ten feature films between 1949 and 1959. In Carlmar's final film *Ung Flukt* (*The Wayward Girl*) (1959), she cast Liv Ullmann in her first starring role. Ullmann became Norway's most well-known actress and director.

By the 1960's, however, television had replaced the documentary and became the primary broadcaster of current events and nature shows. Norwegian film production has remained small with a few recognized productions and then periods of lulls.



Norway First in Film

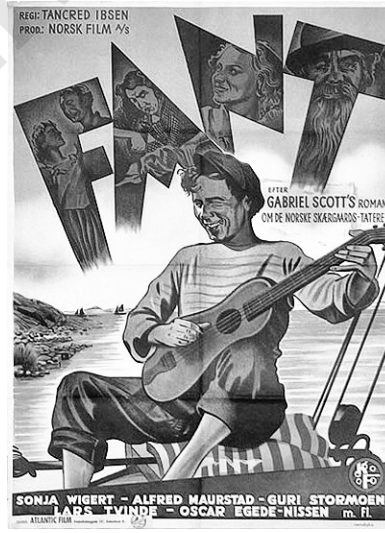
- * The first presentation of film in Norway was made on April 6, 1896 presented at the Circus Variete in Olso. A Skladanowski camera and films were used.
- * The first production film in the Norway was the reception of the newly elected King Haakon VII in Oslo in 1905.
- * The first feature film of over an hour was *Anny - Story of a Prostitute* in 1912.
- * The first "talkie" in was *The Great Christening* in 1931.

NORWEGIAN FILM POSTERS

Norwegian film posters are similar in style and content to their neighbors Denmark and Sweden. Here are some examples:



Syv Dage For Elisabeth - 1927



Fant - 1937



Vi Seiler - 1948

Poster Sizes

Here are the most common sizes of Norwegian movie posters:

62x88 cm (24x34") - Can vary an inch or so each way

62x100 cm (24x39") - Can vary an inch or so each way

70x100 cm (27x39") - Can vary an inch or so each way

TIP: The Norwegian word for Norway, with variations, is "Norvege."

Romania

History of Film Industry

The first film was shown in Bucharest on May 27, 1896 by a Lumiere representative and was hosted by the French-language newspaper L'Independance Roumanie. The following year on May 10, 1897, Lumiere cameraman Paul Menu shot the first film set in Romania which was the Royal parade, showing King Carol I mounted, and Menu proceeded to film other events over the next two months. Menu's films were presented on June 8 through June 23, 1897, which including images of the floods at Galati, Romanian Navy vessels on the Danube, and scenes from the Baneasa Hippodrome.

However, by 1898 public interest in cinema started fading, so Paul Menu offered his camera for sale (recorded in the L'Independance Roumaine on March 16, 1898). The camera was bought by doctor Gheorghe Marinescu who became the first Romanian filmmaker.

In 1898, Marinescu, working with cameraman Constantin M. Popescu, made the first scientific film in the world, *Walking Difficulties in Organic Hemiplegia*. Marinescu also produced a series of short medically-themed films between 1898 and 1899.

Starting in 1906, in Macedonia, the Aromanian Manakia brothers made a career with their social and ethnographic themed actualities (A.N.F.). Film screenings resumed in Bucharest in 1905 at various locations, as the Edison, the Eforie, the Lyric Theatre, and Circul Sidoli.

In May 1909, the first theater in Romania built especially for exhibiting films, Volta, was opened on Doamnei Street in Bucharest.

Transylvania, then part of Austria-Hungary, had already had its first movie theatre in Brasov since 1901. The following year, other theaters opened, including Volta, Bleriot on Sarindar Street, Bristol, Apollo and Venus. The programs consisted of actualities and short "little films with actors" (for example, a five minute shot of Victor Eftimiu and Aristizza Romanescu during a stately walk on the seashore).

The films gradually increased in running time, eventually developing into newsreels and fiction films.



Romania First in Film

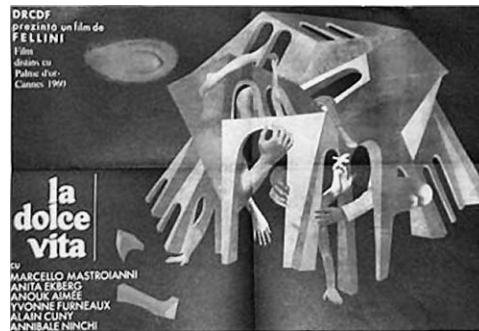
- * The first presentation of film in Romania was made on May 27, 1896 at Salon l'Independenta Romana in Bucharest. A Lumiere camera and films were used.
- * The first production film in the Romania was various scenes in 1897.
- * The first feature film of over an hour was *Razboiul Independentei* in 1912.
- * The first "talkie" in was *Ciuleandra* in 1930.

ROMANIAN FILM POSTERS

Romanian film posters feature unique and unusual poster art, similar to those from Yugoslavia, Czechoslovakia and Poland. Movie poster collectors enjoy the different artistic styles and interpretations that are inherent in Romanian posters. Here are a few samples of Romania movie posters for other countries:



20000 de leghe sub mari
(20,000 Leagues Under the Sea) - 1954 - United States



la Dolce Vita - 1960 - France



Ucigasii de Femei (The Ladykillers) - 1956 - United Kingdom

POSTER SIZES

The most common poster sizes are:

33x50 cm (13x19") - this size varies slightly up or down

Switzerland

History of Film Industry

Records show that in 1896 in Geneva, a large six month exhibit called the Swiss National Exhibition was held for Swiss businesses only. A Swiss businessman named Francois Lavanchy-Clarke (right) was the company representative in Switzerland for the British soap company, Lever Brothers and their product was Sunlight Soap.



This imported item didn't qualify for the Swiss National Exhibition, so Lavanchy-Clarke built a Japanese pavillion next to the Exhibition to showcase Sunlight Soap. He then set up a Lumiere camera and showed Lumiere films as an attraction. He then ran discount coupons promoting Sunlight Soap to enter the pavillion. 70,000 people attended the film showing during the 6 months.

Lavanchy-Clarke continued the promotion after the exhibition throughout Switzerland always promoting Sunlight Soap. He also made some films showing the Swiss countryside with his brother Emile that were entered into the Lumiere catalog.

Only a small amount of production is recorded in Switzerland after that including *Zurcher Sechselauten-Umzug* in 1901 directed by Georges Hipleh-Walt, which is credited as the first film produced in Switzerland.

After that, Swiss film production was basically non existant until around the 1930s. Then World War II actually helped the industry. The isolation allowed Switzerland to produce about 40 films during the war years, but it was all geared to national pride and nothing exportable.

In the 1950s, Switzerland's biggest contribution to the international film industry was Ursula Andress. Alain Tanner and Jean-Luc Godard which brought some international attention to the Swiss film industry.

By 1970, there were around 620 theaters in operation with an average film production of about 3-4 per year. Censorship has been basically non-existent during peace time. There is a Catholic organization with a central film bureau that does have influence on a large number of distributors.

Production has remained low with occasional films that get noticed by international critics.



Switzerland First in Film

- * The first film produced in Switzerland was *Zurcher Sechselauten-Umzug* in 1901.
- * The first feature film over 1 hour was *Der Bergfuhrer* in 1917.
- * The first 'talkie' in was *Bunzli's Grosstadtabenteuer* in 1930.

SWITZERLAND FILM POSTERS

Since Switzerland has three international languages, they utilized posters from their neighbors, Germany and France, as well as their own.

POSTER SIZES:

The most common Swiss sizes are:

38x60 cm (15x23") - the most common smaller size

64x100 cm (25x40") - the most common size called the Swiss one sheet

90x127 cm (35x50") - the most common larger size.. but not that common.

Yugoslavia

History of Film Industry

The film history of Yugoslavia is intertwined because throughout its history, Yugoslavia (in its various forms) consisted of six different countries/regions:

1. Bosnia and Herzegovina
2. Croatia
3. Macedonia
4. Montenegro
5. Serbia - divided into 3 different areas each with their own capital
 - a. Kosovo
 - b. Vojvodina
6. Slovenia



The word Yugoslavia means "Land of the South Slavs." After World War I, the Kingdom of Yugoslavia was the Kingdom of Serbs, Croats and Slovenes, but King Alexander I, named it Yugoslavia in 1929. In 1941, it was taken by Germany. After the war, it was taken by Russia. It was abolished in 1945.

In 1943, the Democratic Federal Yugoslavia was established as a communist resistance movement. In 1946 it was renamed Federal People's Republic of Yugoslavia when a communist government was established. Renamed the Socialist Republics, it consisted of Croatia, Bosnia-Herzegovina, Kosovo, Macedonia, Montenegro, Serbia, and Slovenia. This ended in 1991.

In 1992, the Federal Republic of Yugoslavia was established as a federation of the republics of Serbia and Montenegro. After being renamed the State Union of Serbia and Montenegro, the name Yugoslavia was officially abolished. By 2006, all areas had declared independence.

Because of its history, all films produced in these regions were referred to as "Yugoslavian." Even today, movie posters coming out of this region are called Yugoslavian.

The first presentation of film in Yugoslavia was made on June 7, 1896 at Kod Zlatnog Krsta Cafe in Belgrade, Serbia. A Lumiere camera and films were used. Moving pictures arrived in the Croatian capital of Zagreb on October 3, 1896.

Yugoslavia began producing films in the 1900's, including shorts, scenics, and documentaries. The first production film in Yugoslavia was *Odhod od mae v Ljutomeru* in 1905. In Serbia, Svetozar Botoriæ (1857–1916), along with Pathé, produced the first feature-length film, *•ivot i dela besmrtnog vo•da Karadjordja* (*The Life and Work of the Immortal Leader Karadjordje*, 1911).

Local film pioneers included Karol Grosmann and Metod Badjura (1896–1971) in Slovenia, the Manaki brothers (Yanaki and Milton) in Macedonia, and Josip Karaman, and Josip Halla in Croatia. Notable films of the region include: Serbian *Sa verom u Boga* (*In God We Trust*, Mihajlo Al. Popoviae, 1932), the Slovenian *V kraljestvu zlatoroga* (*In the Kingdom of the Goldhorn*, Janko Ravnik, 1931), and films by the Croat, Oktavijan Miletiae (1902–1987), and the Macedonian, Blagoja Drnkov. A film industry in Yugoslavia emerged only after the World War II.

Socialist Yugoslavia established a centralized state cinema in 1944. Each republic was granted a film company: Jadran Film in Zagreb; Aval Film and Zvezda Film in Belgrade; and Triglav Film in Ljubljana. They also established a film archive, Kinoteka, and a film school, Film Academy. *Slavica* (Vjekoslav Afriae, 1947) is the first Yugoslav feature film.

Yugoslav cinema received international recognition in the late 1950's through the work of a group of Croatian animators known as the Zagreb School of Animation. Their animated film, *Surogat* (*The Substitute*) by Dusan Vukotic, won their first Academy Award. Writer-director Vatroslav Mimica (b. 1923), who made both animated and live-action films, received international acclaim for *Samac* (*The Loner*, 1958), *Kod fotografa* (*At the Photographer's*, 1959), and *Jaje* (*The Egg*, 1959).



Yugoslavia First in Film

- * The first presentation of film in Yugoslavia was made on June 7, 1896 at Kod Zlatnog Krsta Cafe in Belgrade. A Lumiere camera and films were used.
- * The first production film in the Yugoslavia was *Odhod od mae v Ljutomeru* in 1905.
- * The first feature film of over an hour was *Zivot i Dela Besmrtnog Vozda Karadjordje* in 1911.
- * The first "talkie" in was *Nevinost Bez Zastite* in 1942.

YUGOSLAVIAN MOVIE POSTERS

Yugoslavian film posters are known for their unique artwork, similar to the posters from neighboring countries such as Czechoslovakia and Romania. Here are a few examples of Yugoslavian movie posters:



Rudareva sreća (Miner's Happiness) - 1929



Jedan dan na Trkama (A Day at the Races) - 1937 (R60's)



Amarcord - 1973

Poster Sizes

Over the decades, Yugoslavia has used several sizes. Here are the most common:

33x49 cm (13x19") - common size, especially in the 60s and 70s

33x70 cm (13x27") - common size found from the 50s to the 90s

40x56 cm (16x22") - common size in the 40s to the 70s

40x60 cm (17x24") - common size in the 60s to the 80s

49x70 cm (19x27") - this is the most common size used from the 40s to current. It may vary slightly and inch or so each way.



Movie Posters Inc

Vintage Film Posters

eBay store: www.vintage-film-posters

Movie Posters Inc.
912 Hwy 37
P O Box 620
Mount Vernon, TX 75457

www.moviepostersinc.com
mail@moviepostersinc.com
telephone: 903-588-2756



Movie Posters Inc

Vintage Film Posters



eBay Store: www.vintage-film-posters

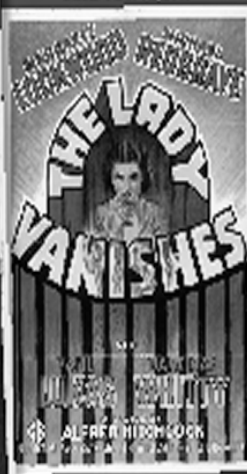
www.moviepostersinc.com
mail@moviepostersinc.com
telephone: 903-588-2756



La Dolce Vita (Italy, 1960)
 Sold for \$20,315!



Casablanca (USA, 1942)
 Sold for \$16,100!



The Lady Vanishes (UK, 1938)
 Sold for \$9,280!



The Most Dangerous Game (USA, 1932)
 Sold for \$12,450!

HERITAGE

VINTAGE MOVIE POSTERS

WORLD CLASS POSTERS... WORLD CLASS RESULTS!

FOR THE WORLD'S FINEST POSTERS,
COME TO HERITAGE!

Whether your passion is for classic movie posters from the United States, Japan, Sweden, France, Italy, Germany, Great Britain, or anywhere else on the planet, one visit to Heritage Auction Galleries at HA.com will reveal a world of possibilities! Heritage is the undisputed leader in the vintage movie poster field, with three signature auctions each year - in March, July, and November - and internet-only auctions each and every week. The best posters - and the best poster collectors - come to Heritage. Shouldn't you?

**At Home With
The Film
Classic Poster
OP 1009
SOLD FOR:
\$26,294!**

For more information on our current auctions, please visit HA.com.

To arrange material for a future auction,
please contact Grey Smith at Grey@HA.com
or call 1-800-472-6467, ext. 1367.



2500 Maple Avenue, 17th Floor
 Dallas, Texas 75210
 214-526-2500/800-472-6467
Posters@HA.com
HA.com

**Reserve a complimentary look at online or your choice,
 register online at HA.com or call 1-800-472-6467
 and make your own choice.**

Grey Smith
 Director of Movie
 Poster Auctions
 214-480-1367
 800-472-6467 ext. 1367
Grey@HA.com



HERITAGE
Auction Galleries
 The World's Largest Entertainment Auctions
 Based in Dallas, Texas (973) 444-4444
 1900M, Registered Online Bidder Member

© 2011 Heritage Auction Galleries. All rights reserved. This auction is subject to a 10% buyer's premium.