

MIDDLE  
EAST &  
AFRICA

## MIDDLE EAST AND AFRICAN OVERVIEW

At the beginning of the 20th century, the social and economic conditions throughout the Middle East and the Arab world were completely different than that of Europe and the United States. The development of the cinema is closely linked with industrialization, and began as commercial entertainment, primarily for the low to middle income populace. In a great portion of the Middle East, there was still a vast amount of colonization and European domination. Instead of having any type of uniformity across a country, there were pockets of higher education and income and then vast areas of poverty and illiteracy.

Even though film presentations were happening throughout the world, mainly due to the Lumiere Brothers, in African and Middle Eastern countries, it was primarily done in cafes and areas where there were larger numbers of European residents. In other areas, presentations happened a lot later for either social or religious reasons. For example, Baghdad did not have its first presentation until 1909 when Turkish businessmen made the presentation.

Because of the lack of industrialization, the first feature productions were also later and initially done by European film-makers. Quite often local film production followed within a few years, but still production during the silent era was extremely low over the entire Middle East and Africa.

Sound created so many additional problems that many countries didn't even make efforts until much later. Where European theaters were converted to sound and in full sound production by the mid 1930s, Middle East and African countries were far, far behind. For example, here is when some of the Middle East and African countries produced their first sound feature films: Algeria, 1963; Angola, 1970; Cameroon, 1972; Congo, 1973; Egypt, 1931; Gabon, 1971; Iran, 1934; Ivory Coast, 1964; Jordan, 1964; Kuwait, 1972; Lebanon, 1936; Libya, 1972; Morocco, 1934; Niger, 1971; Nigeria, 1966; Senegal, 1967; Somalia, 1968; South Africa, 1938; Sudan, 1969; Upper Volta, 1973; Zaire, 1969;

From this you can see where the concentrations of Europeans were: Egypt, Iran, Lebanon, Morocco and South Africa.

### **For the Arab world:**

Egypt became known as "Hollywood of the Arab World," being the first Arab country to take control of their own film industry. They used Italian technology and training to establish their own industry and then became the supplier for the other Arab countries.

Film distribution in the Arab countries also had its oddities and extremes. The areas of higher income would have nicer theaters with air conditioning and show better grade film productions while the remaining areas would (and in some areas still do) have extremely poor conditions with very low budget, low quality productions.

By the mid 1930's, Egyptian cinema and Arab cinema were basically synonymous. The Egyptian film industry focused on the Arab way of life instead of following the Hollywood system, creating a totally independent production and distribution system. This system was well established by the mid 1940's, and Egyptian production began expanding to filming in other Arab countries.

As Egyptian film production was shot in each country, interest would develop and usually start a small film industry for that country. Egypt became the training ground with countries like Iran, Syria and Lebanon slowly forming their own. By the 1960's, young directors moved to other areas like Lebanon looking for more freedom to produce their films.

#### **In the African countries:**

Film production was in the Union of South Africa by the turn of the century, with Morocco close behind. The film industry consisted of documentaries made for and by European colonies there. Film production was basically forbidden to native Africans in all British and French Colonies, and film production was under strict European political censorship. There were a few sympathetic films made, but very few. By the late 1950's and early 1960's, individual African nations gained their independence and thus took control of their own film industries.

The first real African made films were spearheaded in the early 1960's in Senegal by Sembene Ousmane, a novelist who left Senegal to learn filmmaking. Several of his films won International recognition and opened the door for more African production. By the late 1960's and early 1970's, film production had expanded into Algeria, Burkina Faso, Cameroon, Morocco, Niger, Tunisia and Upper Volta. Training and financial support still remain the major problem with the majority of film production in Africa.

#### **Film Posters**

Posters from the Middle East and African countries are extremely unregulated with no standardization. Sizes have been quite erratic, but have started to settle down in the past decade.

Early Arabic film posters were mostly done in other countries, such as Italy and Greece. As the Arabic countries started controlling their own movie posters, they were either hand painted or produced in extremely small quantities.

Since distributors are normally small and are not connected to mainstream International sources, handling and recording are handled completely different. The material issued for European or American films is also quite different. Small distributors quite often just

created their own posters from stills or anything they can get hold of. This is still the situation today. Identification of some of these posters can be a real challenge because many of them lack the basic information on them.

For African nations, most rural areas did not have electricity so film distribution was only in major cities. By the time electricity came to the rural areas, video cassettes were available which created a "mobile cinema." Posters for this mobile cinema were hand drawn and carried with the film from town to town.

**\*click\* I am taking my girlfriend  
\*click\* to my favorite place to  
buy movie posters \*click\***

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Auctions Every Weds**

**Sign up is free!  
No listing fees for  
sellers**

A black and white illustration of a large, multi-segmented robot carrying a woman in a futuristic, alien landscape. The robot has a large, rounded head with a face of gears and a body made of many spherical segments. It is carrying a woman with long blonde hair in a futuristic, form-fitting outfit. The background is a dark, alien landscape with various structures, including a large, dome-shaped building and a planet with rings. The scene is lit with dramatic, low-key lighting, creating a sense of mystery and science fiction.



ایبک برکات  
زکی رستم  
سراج شبر سادیه  
بہی ملک کار محمود  
عبدالحق انصاری اسفان روی

عاشق  
ایبک برکات

انتاج ایبک برکات  
توزیع شرکتہ لوتس للتوزیع  
عمارة الدیوبلیا بالقاهرة

دارالطباعۃ الخیر لکھنؤ

# Egypt

## History of Film Industry

Jean Promio, the Lumiere Brothers most famous camera operator, came to Egypt in December of 1896, making and showing films until January 1897. After this, he left for Palestine.

Henry Short, camera operator for Robert Paul in the United Kingdom, toured Egypt later in 1897 and added thirteen Egyptian films to the Robert Paul film catalog.

For the next decade, there was the usual factuality, but only from camera operators from outside of Egypt. Cinemas were slowly becoming popular. By 1908, Egypt had ten movie houses with five in Cairo and three in Alexandria. As Egyptians watched the films made by outsiders using Egypt as a location, more and more interest developed.

In 1912, Egyptian producer Abdel Rahman Salheya hired outside technicians to make the first Egyptian short films. By 1917, the industry had grown to about 80 theaters throughout Egypt.

An Italian photographer living in Alexandria, Umberto Doris, built a studio and produced films like "*The Bedouin's Honor*", "*Poisonous Flowers*" and "*Towards the Precipice*". These were still not considered pure Egyptian films.

The greatest Egyptian cinematic achievement was in 1925, the initiation by royal decree of "Misr Company for Acting and Cinema," as one of Bank Misr establishments.

In 1927, actress/producer Aziza Amir released *Neda Allah (The Call of Allah)*, the first full length silent movie produced by Egyptians. After its disastrous first showing, Amir replaced the original director, Wedad Orfi, with Stephane Rosti, and renamed the film *Layla (Leila)*. Between 1926 and 1932, only 13 silent feature films were produced by Egyptians. By contrast, over 60 European films utilized Egypt as a background.

The coming of sound created more problems for Egyptian film makers, such as higher production costs, technical problems and need for experience that was not available in Egypt. Italian directors and technicians were used to help develop Egypt's sound industry.

The country's first talking film *Awlad al-Zawat* (*High-Class Society*), was released in 1932. It was directed by Mohammed Karim and starred theatre moguls Youssef Wahbi and Amina Rizk. Wahbi, dubbed Egypt's Sir Lawrence Olivier, was one of several leading theatre actors who enriched the cinematic industry in its early years. As Broadway musicals were the hit of the United States, Egyptian radio stars were making their debuts.



Amina Rizk



Youssef Wahbi



The real move forward in the field establishing cinema studios in Egypt was realized by the great Egyptian economist, Talaat Harb, who founded Studio Misr in 1935. This studio undertook production, depending on its existing cinematic facilities and direct financing from "Misr Company for Acting and Cinema." The studio made these facilities accessible to other producers, just as it distributed films it produced, and other people's films.

Studio Misr and its school became a solid foundation for the cinema industry in Egypt. It had been planned with this intention in mind, as expressed by Harb in his speech at the inaugural ceremony on 12 October 1935. The studio's policy was to hire foreign experts in the different cinematic specializations and appoint Egyptian assistants who could learn from them. It also sent Egyptian missions to study cinema abroad, even before building the studio itself. The first mission was sent in 1933 and included Ahmad Badrakhan and Morris Kassab who studied film direction in France, and Mohammad Abdel Azim and Hassan Murad who studied photography in Germany.

This initiative resulted in annual feature film production rising above single digits for the first time. Five additional studios were built just from the initiative and commitment by Studio Misr. Gradual production increased. By the end of World War II, production peaked at 25 feature films.

In 1940, Mohamad Karim considered the father of Egyptian cinema, introduced Faten Hamama (at the age of 8) in the film *Yom Said*. Faten was known as "Shirley Temple of Egyptian Cinema" after this film.



Mohamad Karim



Faten Hamama



*Yom Said* (A Happy Day) - 1940

Faten continued to become the most dominant star of Egyptian films. Faten later married Omar Sharif. She is STILL making films and is now known as the "Lady of the Arabic Screen." Faten is the most well known and respected actress in all of Arabic cinema with over 100 films to her credit.

Arab cinema and Egyptian cinema became basically the same thing with most of the Arab world with no film production at all. For example, there was no production at all in Syria or Iraq before 1945. Immediately after the war, the Egyptian film industry expanded to over 50 films produced per year, which was maintained until the 1990's. The introduction to film production into surrounding Arab countries by Egyptian film-makers only strengthened Egypt's dominance.

The revolt which led to Egypt becoming an independent republic in 1953 only led to additional support for the film industry. By 1960, the High Cinema institute was established by the Government and the first batch of Egyptian trained specialists graduated in 1963.

In 1961, the General Organization of Egyptian Cinema was formed and the cinema industry was nationalized in Egypt. This meant that big companies and studios were owned by the state, and belonged to what was known as the "public sector."

Nationalizing the cinema and putting it under the control of the public sector administration had both positive and negative impact.

The biggest problem with the nationalization was the flight and exile of several of Egypt's top directors, such as Youssef Chahine (right) who left to make films in Lebanon. This flight of experience caused an increase in financially poor films.



In 1972, the nationalized film industry was dissolved, but the Higher Cinema Institute in Cairo continued its operation. As a result, Egypt is the only Arab country that trains its own film industry specialists.

In the 1980's, production capacity dropped to its lowest level since World War II. Around 1980, there were only 200 cinemas in the entire country. Of those, 50 were run by the government and 150 under private control. However, almost all of the studios were under government control though.

By 1994 production had increased back to 62 films per year. The Egyptian Ministry of Culture started an extremely aggressive program in 1995 called Media Production City. This studio city is designed to be the largest production facility outside of Hollywood.

Located only 15 kilometers from the Great Pyramids of Giza, upon completion, this production facility is scheduled to become the center of Arab film production.



## Egypt First in Film

- \* The first presentation of film in Egypt was made in January of 1896 by Promio (Lumiere photographer) while he was there shooting film for the Lumiere Bros. A Lumiere camera and film program was used.
- \* The first film produced in Egypt was *Dans les Rues d'Alexandrie* in 1912.
- \* The first feature film over an hour was *Koubla Fil Sahara'a* in 1927.
- \* The first "talkie" in was *Onchoudet el Fouad* in 1932.

## Egyptian Posters

Egypt is the major producer of movies in the Arab world, with Cairo considered the "Hollywood of the Arab world," but NOT when it comes to the posters. The poster market is very scattered, unregulated and hard to identify. Very little information has been printed or even established on distribution and markings.

Creation and control of the Egyptian film posters evolved as the film industry itself changed. Initially, the early Egyptian movie posters for major films were made by Greek and Italian companies.



Warda el baida, El (The White Rose) - 1934



Yahya el hub (Long Live Love) - 1938



Awdat Taqiyyat al ikhfa (The Magic Hat) - 1946

As Egyptian film production came under the control of the film's director and producer, it was their responsibility to contract with a local printer to make the posters. No records or standards were really instituted for this, so poster sizes vary greatly. Almost no documentation exists of what was issued when. There is no basic market for Egyptian posters in Egypt so they are treated like unimportant trash.

Responsibility for the creation and distribution of the film posters changed again, with the film's distributors taking the lead. Because each distributor handled their own posters, there is no central source for these posters.

International films that came from outside of Egypt are a little easier to distinguish only because we have outside references to compare to. There is a LOT of work that needs to be done in this area.

Here are the most common poster sizes:

60x90 cm (24 x 35") - The standard size before the early 1960's.

70x100 cm (27.5 x 39") - This became the standard from the 1960's until the current, even though some recently have listed 27 x 40".

80x110 cm (32x43") - This is a slightly larger size than was used until the mid 1960's. It was normally used for the initial release only.

100x160 cm (39 x 63") - This is called the Egyptian 2 sheet. This size varies in length and is used to cover larger spaces outside

172x348 cm (68x137") - This is the standard size for the Egyptian billboard which is extremely popular.

Now vinyl banners are replacing regular banners and billboards.

Lobby Cards:

Egyptian Lobby Cards (kartonat) are assembled by hand and made in small quantities and can be issued in any number. Shown below is a set of 4 cards.

They consist of a heavy 13" x 19" card with printed theme art and a still photograph from the film in color or black and white mounted on the card.

A revenue stamp attached to a card indicates that the card was displayed outside the theater where the film was shown. Cards displayed inside the theater do not necessarily have revenue stamps.



Here's a street in Cairo showing the use of billboards there. NOTICE: the billboard center bottom shows posters from America's blockbuster *Star Wars*.



### Reissues

Identifying reissues has always been a problem with Egyptian posters. Collector and dealer John Green has graciously helped us with how to be able to identify reissues.

On the right, you see our sample which is a poster for the 1974 film *Borsalino and Co.*, initially released in Egypt in 1978 and rereleased in 1980. Our sample was supplied by John Green.

Across the top of the poster is the Arabic title translation *Shahwet al-intiqam* (*Lust For Vengeance*). Just below that is the Arabic for the star, Alain Delon.



Across the bottom in the border is the film distributor. Remember that it is reading from right to left.

توزيع :

NOTICE: on the left is the Arabic word for distributor ("tawzi") followed by a colon (on the left of the word).

NOW NOTICE: Here is this same word for distributor on the far right, then the colon, then the distributor name beside it

توزيع : شركة افلام الطليعة

The distributor name is: *sherket aflam al-tali'a* (The Vanguard Films Company). So even though you might not be able to read the Arabic, you can identify the distributor name to then be able to compare it with others.



Now just above the distributor name in the bottom right corner of the artwork is the reissue information. Notice our sample corner on the left. Remember, it reads from right to left.

The first word on the right is the word for release (“tarkhis”). Following that on the left are two numbers, then a slash (/) then another 2 numbers.

To give you a reference, we have utilized an image from our friendly Egyptian phone company.

On the right is the key pad from a phone used in Egyptian hotels. It shows our numbers with the Arabic numbers beside them.

So, looking back at our reissue information, you see that the numbers are: 78/80.

The original release being in 78 (1978) and the rerelease in 80 (or 1980)



## CENSORSHIP

We still have a lot to learn about the censorship in Egyptian and all Arabic countries. It seems to work in reverse of the way censorship works in the rest of the world.

In other countries, censorship normally has lists of “do’s and don’ts” that have to be followed. Lines are drawn to show the film maker how far they can go, and when they cross that line, there are penalties and rejection. Censorship in Egypt “seems” to work in reverse and is more from the LACK of documented rules and regulations. Very few limitations are actually written. It seems to be a practice of “self-censorship.” One film critic stated “I have never seen a single kiss in Algerian films! Yet there is no law preventing it”. And yet drastic penalties abound.

A story about censorship concerning Chahine, who was probably the most famous of all Egyptian directors states the following. Chahine was stripped of the awards *Saladin* had won and threatened with prison because of a script dispute.

The fear of crossing non-existent lines is greater than having the barriers themselves. As a recent example, in November 2006, an advertisement appeared in the Cairo publication *Al-Ahram* for the film *Dunya* (*Kiss Me Not on the Eyes*), directed by Lebanese filmmaker Jocelyne Saab. The ad announced that the film would be screened in 17 cinemas in Cairo and other cities. When it didn’t open, of course, the first presumption is that the censorship board stopped the release.

When Ali Abu Shadi, the head of the Censorship Board, was asked about the film not being released, he said he had not banned the film. The reason why the film was not screened, he continued, was that the director had not paid LE120,000 in fees due to three syndicates – the cineastes, the actors and musicians – and that the Censorship bureau cannot grant screening permission to any film without these fees having first been paid. When asked whether these fees are fixed, Abu Shadi explained that they were discretionary, set according to the assessments of the three syndicates.

There was no advanced warning of any fees, especially the day BEFORE the release. The fees were larger than the expected opening revenue. So consequently, the film was not released in Egypt.



## Collector Inspector

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

There is quite often no printing company or distributor on Egyptian posters, so when there are different posters from the same film, it's hard to tell the reissues.

Quite often films are reissued upon the changing of the distributor. When this happens, different printers and artists are normally used. Many times, the artist just redraws the original poster with slight variations.

As a final note, a special thanks in the Egyptian section to invaluable help of John Green at <http://www.musicman.com>.

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 Egypt is .eg

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

James  
Bond

Tarzan



Disney

Godzilla

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\*\*\*\*\*

**\*JUST** What you want—no hype! **\***

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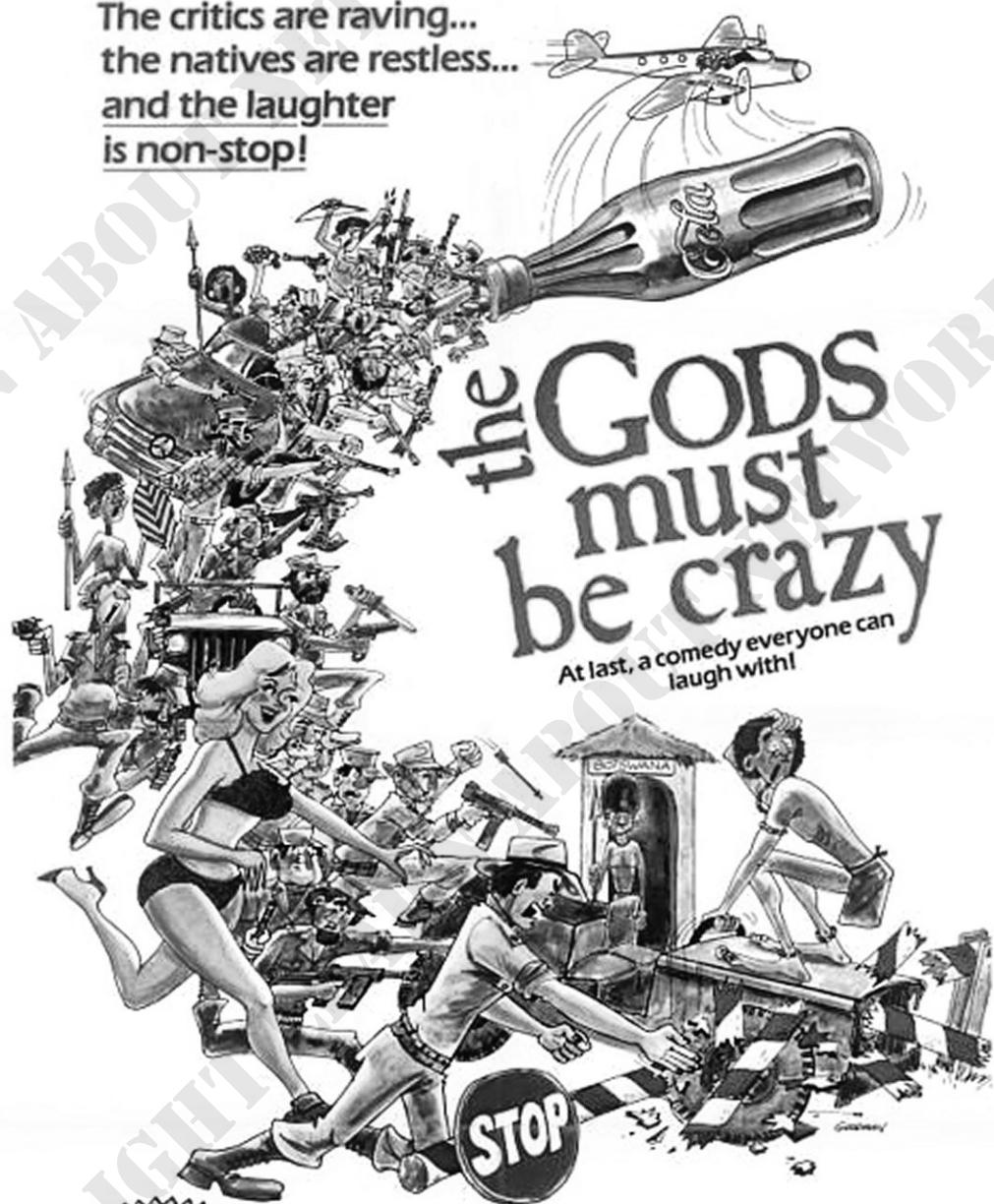
**classic posters from everywhere**



**We have Arabic  
posters from Egypt**

نحن متخصصين في افيشات مصريّة للسينما

The critics are raving...  
the natives are restless...  
and the laughter  
is non-stop!



# the GODS must be crazy

At last, a comedy everyone can  
laugh with!

**WINNER**  
**GRAND PRIZE**  
The Seventh  
International Humor  
Film Festival.

Jensen Farley Pictures, Inc. and CAT Film Productions present

XAO in the role of THE GODS MUST BE CRAZY

with SANDRA PRINSLOO - MARIUS WEYERS - NIC DE JAGER in the Outdoor Playby

MICHAEL THYS - LOUW VERWEY - KEN GAMPU - SHAWN SABELA

Directed by STANFORD C. ALLEN Written and Directed by JAMIE UYS Produced by BOET TROSKIE

Filmed in **Superwidescreen** Copyright © 1982, Jensen Farley Pictures, Inc.

Released through **JF** Jensen Farley Pictures, Inc.

**THE PRIMA EMBLEM DISTRICT**

REGISTERED U.S.A.

82713  
"THE GODS MUST BE CRAZY"

# South Africa

## History of Film Industry

Even though South Africa has not been a major film production country through the years, South Africa was basically the catalyst that secured and branched filming into a more prominent and diverse industry around the world. This all happened because of the Boer War.

### To set the stage:

Carl Hertz (right), an American magician, had been performing in London at the Egyptian Hall when he came in contact with Robert Paul and his Theaterograph. Hertz bought a camera and several films and learned how to use them. After his engagement finished, on March 26, 1896, Hertz boarded a ship for South Africa, where he was most likely the first person to show films at sea. On his arrival, Hertz gave his magic show and the first presentation of film on May 11, 1896 at the Empire Theatre of Varieties, in Johannesburg. Hertz visited various towns in South Africa and then went on to Australia.



Edgar Hyman was the manager of the Empire Theatre of Varieties, where Carl Hertz made his presentations. Hyman was so impressed that by the next year, he had acquired a camera from Charles Urban in London.

Hyman began filming all types of scenes for the next few years, and even made a presentation to South African President Kruger, which included scenes of the President. Just before the Boer War began to heat up, Hyman filmed British troops arriving in South Africa. Hyman then left for a periodical trip back to England. While he was gone, The Boer War broke out in October 1899. Hyman returned to find his theater closed. He proceeded to film the war and later opened another establishment.

For the first time, cameramen followed journalists to the war. For example, John Bennett-Stanford (called "Mad-Jack") was the first to grab a camera and film British troops loading to go to the war. Bennett-Stanford made numerous films during the war that were released through the Warwick Trading Co. Other notable cameramen arrived in South Africa in January 1900, one of whom was Joseph Rosenthal. Rosenthal, who was one of the most famous at the time, headed straight to the front where he filmed numerous battles and British victories.

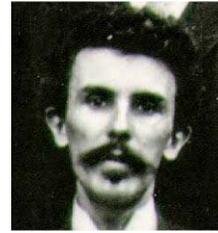
Even William Dickson, who had developed the first camera for Edison and had opened the British Mutoscope and Biograph Company in London in 1897, headed off to take films of the war.



John Bennett-Stanford



Joseph Rosenthal



William Dickson

### Political Prelude to the Boer War

Dutch settlers in Cape Town established control over the southern tip of South Africa in the 1700's by driving out the Khoikhoi (also known as Hottentots) and San (Bushmen), two peaceful tribes of lower Africa. The Dutch settlers continued to enlarge their territory, which led to clashes with the Xhosa tribe in the late 1700's.

The British Empire was given control of the colony in 1809 by way of the Treaty of Vienna. To escape British control, white Afrikaners (mainly descendants of the first Dutch settlers) migrated northward in what is called the Great Trek, coming into contact with the Zulu tribes, who were coming from the east.

A series of wars broke out, ending in the defeat of the Zulus at Blood River in 1877. In 1878, the British also fought the Zulus and defeated them. The British and the white Afrikaners then fought in the South African War (also known as the Boer War), which lasted from 1899 until 1902, ending with the defeat of the Afrikaners. Eight years later, the British and Boer lands were united to form the present-day South Africa.

Before this time, journalists were sent into battle with notebooks and pads to write and sketch what was going on and then send them back for publication in the newspapers. For the first time, film showing the war was sent back.

The impact of actually SEEING the troops, the battles, etc. sent the public into a fervor. These films were added to each major film studio catalogs and made available around the world.

## Cinematic relevance of the Boer War

Besides the impact on the world as news documentaries, and the military and medical venues that the war opened up for the camera, there are some other points about the historic and cinematic importance of the Boer War. Here are just a few:

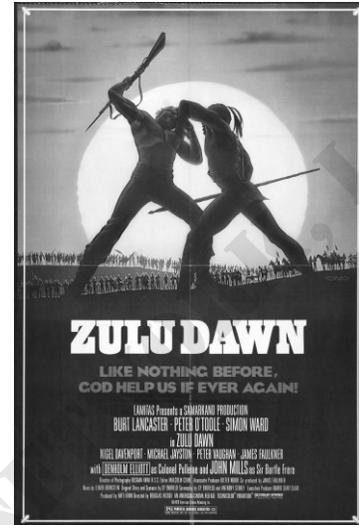
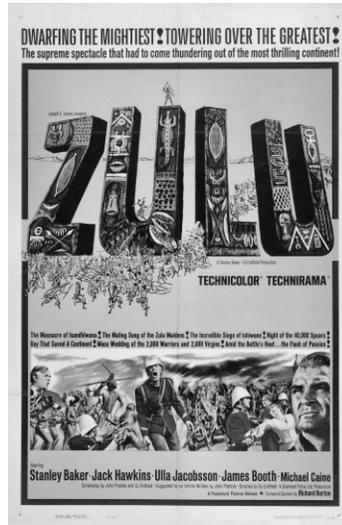
1. Mohandas K. Gandhi (1869-1948) known as Mahatma, served with the British medical corps as a stretcher-bearer. This war had a profound affect on him and his future.
2. Sir Robert Baden-Powell (1857-1941), founder of the Boy Scouts, served at the defense of Mafeking.
3. Dr. Arthur Doyle (1859-1930), British physician, ran a field hospital, and on his return to England wrote *The Great Boer War* (1900) and *The War in South Africa: Its Causes and Conduct* (1902), justifying England's participation. For these works he was knighted in 1902 to become Sir Arthur Conan Doyle. His exposure to the African jungle also led to him becoming a novelist, a detective-story writer, and creator of the literary characters Tarzan and Sherlock Holmes.
4. A young Winston Churchill (1874-1965) was all over this war. He was captured, escaped, and made a triumphal re-entry into Natal. He was present at numerous major battles, and was one of the first to enter Ladysmith when the siege was lifted. He was also one of the first to enter the enemy's capitol, Pretoria, at its capture. Churchill wrote two books on the war (*London to Ladysmith: Via Pretoria* and *Ian Hamilton's March*) and his exploits got him elected to Parliament.
5. Rudyard Kipling (1865-1936), poet and writer, worked on the army newspaper.
6. Mary Kingsley (1862-1900), the African explorer, worked in Cape Town as a nurse caring for Boer prisoners of war. She contracted typhoid fever and died at the age of 38.
7. The earliest film in the Australian film archive is a short film in 1900 showing Australian troops parading and loading on the ships to go to the Boer War.

After the war, Hyman continued in the music hall business, and in 1912 formed a company running a chain of theatres and distributing films in South Africa

The first narrative film made in South Africa was *The Kimberley Diamond Robbery*, made in 1910.

Between 1916 and 1922, I. W. Schlesinger produced 43 feature films. The themes were primarily Boer and Britons unified showing civilization against barbaric hordes (mostly from British authors like H. Rider Haggard). An astonishing accomplishment was the procurement of 25,000 Zulu warrior extras.

Production declined after 1922 for, despite high technical standards, there was very little interest in British and United States markets. De Voortrekkers (white South African farmers), however, inspired *The Covered Wagon* (1923) in the United States. There have been remakes of some films such as *Zulu* (1966) and *Zulu Dawn* (1980) based on the British-Zulu Wars of 1879.



A 30 year lull was broken in the early 1950's by Jamie Uys, South Africa's most commercially-successful director (*Gods Must be Crazy*) when he succeeded in attracting Afrikaner-dominated capital to establish independent production. He persuaded the government to provide a subsidy for the making of local films, which continued until the late 1980's.

At this same time, in other African countries such as Senegal and Nigeria, low quality films began being produced which have turned into a thriving film industry. From the 1960's forward, Algeria, Cameroon, Burkina Faso, Mali, Morocco, Niger, Tunisia and Upper Volta developed a productive film industry. Unfortunately, South Africa did not follow their lead.

Most films were made from outside directors in films like: Zoltan Korda's *Cry the Beloved Country* (1951); Lionel Rogosin's *Come Back Africa* (1959); Euzhan Palcy's *A Dry White Season* (1989); Richard Attenborough's *Cry Freedom* (1987); exiled Lionel Ngakane's *Jemina and Johnny* (1966); and *Vukani Awake* (1964). Ngakane was an actor on Korda's version of *Cry the Beloved Country* and as technical consultant on *A Dry White Season*.



In 1970, there were 521 theaters in South Africa including the drive-in theaters. The first black-made film in South Africa was Gibsen Kenté's *How Long (Must We Suffer)* (1976). It was shot in the Eastern Cape during the Soweto uprising. *How Long* was briefly shown in the Transkei. Black director, Simon Sabela, employed by Heyns Films, however, injected a degree of cultural authenticity into the films he made, such as *U-Deliwe* (1975).

A “black” South African cinema has yet to occur. Many films have been made by progressive white directors about “black” stories, but there have only been a few scattered black African made films with no real development of the industry.

## Censorship

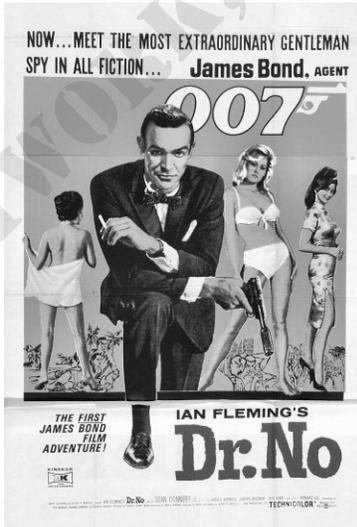
The 1963 Publications and Entertainment Bill passed by the Parliament was a double edged sword. It tightened the censorship to where even live plays are censored before their presentation. On the other hand, the import taxes on motion pictures were lifted on films entering South Africa. But because of complex race make-up, South Africa is one of the most rigidly censor-controlled countries in the world. In 1964, a streamlined South African National Film Board consolidated all the previous variety of government and public offices into one location.

	<h3>South Africa First in Film</h3>
<ul style="list-style-type: none"><li>* The first presentation of film in South Africa was made in May 9, 1896 at the Empire Theatre of Varieties in Johannesburg. An R. W. Paul camera and film program were used.</li><li>* The first film produced in South Africa consisted of scenes taken from the front of a tram in Johannesburg in 1896.</li><li>* The first feature film over an hour was <i>De Voortrekkers</i> in 1916.</li><li>* The first “talkie” in was <i>Mocdertjie</i> in 1931.</li></ul>	

## SOUTH AFRICAN POSTERS

South African film posters are on the collectors market, but not for South African films. They are on the market primarily because they are South African posters of major films from other countries.

The three images on the following pages are South American posters issued for *King Kong* (1933 U.S.) (poster is a 1970 reissue); *Dr. No* (U.K. 1962 3-sheet); and *The Boat* (1982 German).



South African posters measure various sizes. They often have images slightly different from that of other countries. Some posters often show blown-up newspaper ads with added color. These are sought after mainly because they are different.

## POSTER SIZES

The major sizes used in South Africa are:

70x102 cm (27x40") - The width varies an inch or so each way. This is the basic size seen in the poster collecting community

102x220 cm (40 x 90") - 3 sheet

Most South African posters will have the printer on the bottom. Most posters for the South African film market are printed in Johannesburg and the majority is done by Chemix since the 1960's.



# Collector Inspector

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

Be sure to notice the printer's address and distributor logo.

There are a few collectors within South Africa so more South African posters for recent films should be hitting the collector's market soon.

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

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



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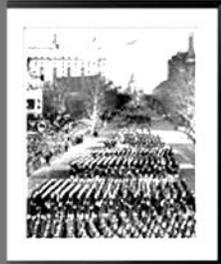
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# BATWOMAN



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