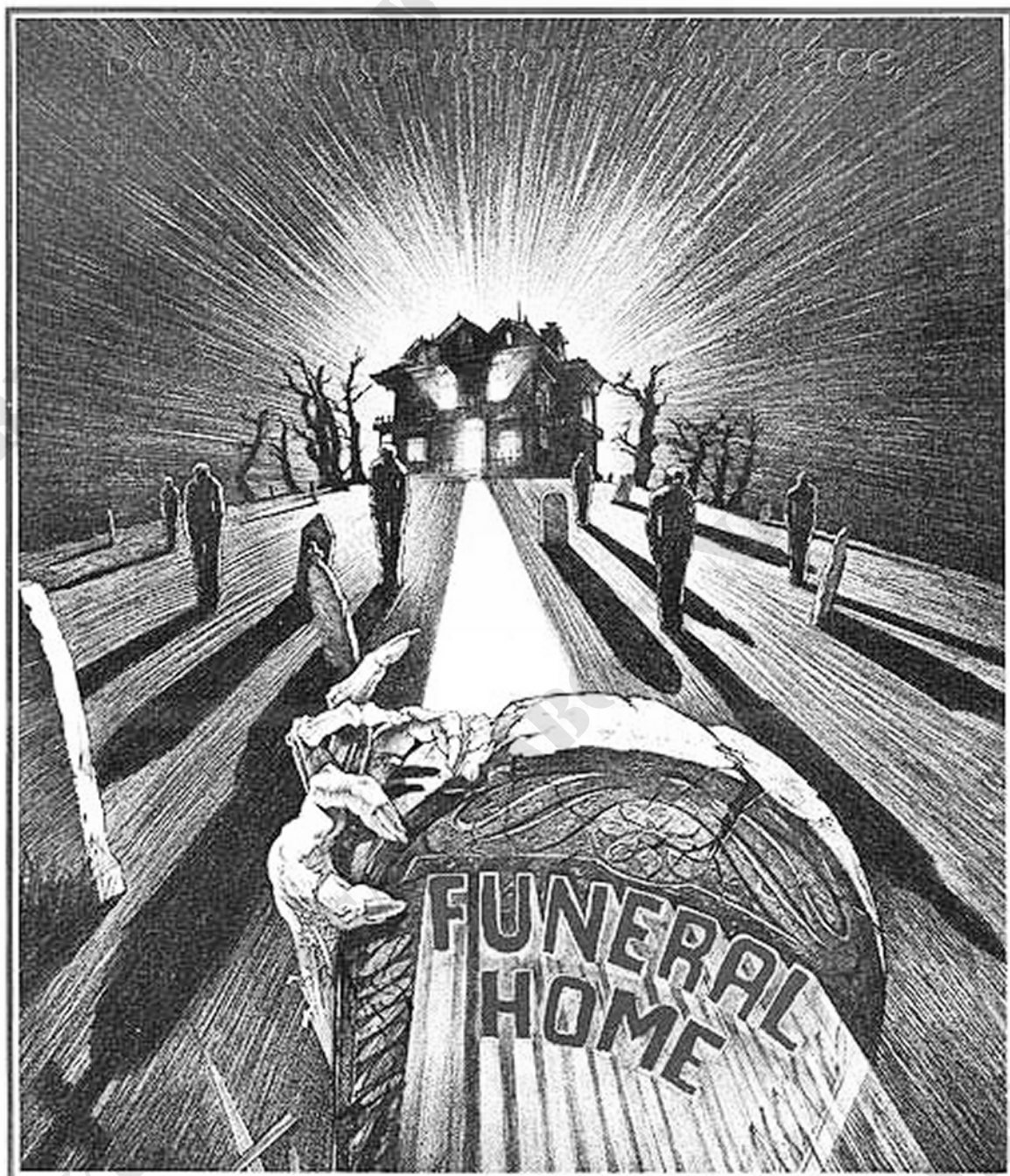




NORTH
AMERICA



Barry Allen Productions Presents "FUNERAL HOME"

Starring **KAY HAWTRY** and **LESLEH DONALDSON** Special Guest Star **BARRY MORSE**
Featuring **HARVEY ATKIN** Executive Producer **BARRY ALLEN** Produced and Directed by **WILLIAM FRUET**
Associate Producer **PATRICK DOYLE** Written by **IDA NELSON** Director of Photography **MARK IRWIN**
Music Composed and Conducted by **JERRY FIELDING** Editor **RALPH BRUNJES C.F.E.**
Produced with the participation of the Canadian Film Development Corporation

Canada

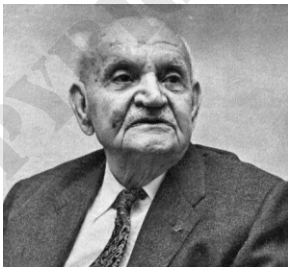
Canadian Film History

The first public exhibition of motion pictures in Canada was on June 27, 1896 in Montreal using the Edison camera and films. The following year, Manitoba farmer James Freer produced the first Canadian films in the fall of 1897, depicting life on the Prairies.

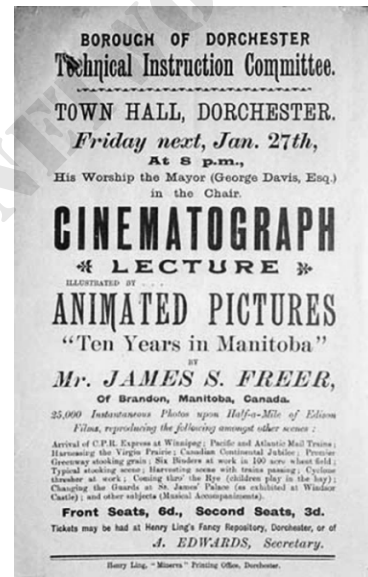
In 1898-99, the Canadian Pacific Railway showed films throughout the United Kingdom to promote immigration. They were so successful that the federal government sponsored a second tour by Freer in 1902 and the Canadian Pacific Railway began directly financing production of immigration films.

The CPR created the Bioscope Company of Canada to produce Living Canada, a series of 35 films depicting Canadian life. They hired Charles Urban's Warwick Trading Company, a British production company out of London, to do the filming. Warwick sent veteran cameraman Joseph Rosenthal to film the series.

While he was there, Rosenthal also filmed a 15-minute drama, *Hiawatha, the Messiah of the Ojibway* (1903), which was the first drama filmed in Canada and was enacted by the Ojibwa people.



Montreal became a center of Canadian film activity as Ernest Ouimet (left), exhibitor and later producer and distributor, opened the world's first luxury movie theatre in Montreal in 1907. While American and French films dominated the cinemas, the only Canadian film production was done by a few Canadians, such as Ouimet in Montreal, Henry Winter in Newfoundland and James Scott in Toronto, who only made newsreels or travelogues.



In 1910, the CPR hired the Edison Company to produce thirteen story films to dramatize the special virtues of settling in the West. These promotional films are characteristic of most Canadian production through 1912: financed by Canadians but made by non-Canadians to sell Canada or Canadian products abroad.

After 1912, a few film companies went into production. Canadian Bioscope Company made the first Canadian feature, *Evangeline* (1913), which was a financial success. The company made several other less successful films before folding in 1915. A couple of the other short-lived companies were the British American Film Company of Montreal, Conness Till Film Company, and the All Red Feature Company.

In 1913, Americans Jules and Jay Allen built their first theater in Calgary, and expanded into the largest theater chain in Canada. The Allen theater chain also reached into the United States when they built the largest theater in Cleveland, Ohio in 1921.

In 1916, Nathan Nathanson (right) started the second largest chain of theaters in Canada and affiliated with Paramount Pictures to supply his films.



In 1920, Paramount formed the Famous Players Canadian Corporation and bought the Nathanson theater chain. Nathanson continued with Paramount and managed the Canadian theaters for them.

World War I brought more interest in newsreels, but it also spurred more interest in feature film production. As theater chains and distribution expanded, there was a push toward Canadian feature film production led by: Blaine Irish, owner of Filmcraft Industries; Ben Norrish, first head of the Canadian Government Motion Picture Bureau; Charles and Len Roos; and George Brownridge.

The biggest production boost came from Ernest Shipman. Shipman was already established in the United States when he returned to Canada in 1919 with his actress wife, Nell Shipman, to produce *Back to God's Country* (right) in Calgary.

During the next three years, Shipman established companies in several Canadian cities. He made six more features based on Canadian novels which were filmed on location, not in studios which was the common practice.

Each film was moderately successful except for the last, *Blue Water* (1923) which was made in New Brunswick. The film was a disaster. Shipman left Canada and died in 1931 in relative obscurity.



Shipman's departure also marked the end of a minor boom in Canadian production that had begun during World War I. There were nine feature films produced in 1922, but only two were in production in 1923 and even the production of short films showed a sharp decline.

While European film industries faced the threat of Hollywood domination in the 1920's, most governments moved quickly to protect their domestic industries by controlling ownership of exhibition and distribution companies, or by stimulating national production. Canada took no comparable action.

In 1923, Famous Players Canadian Corporation took over the Allen Theatres chain which was the largest in Canada and basically gave Famous Players control of the Canadian exhibition market.

United States had such strong control of the Canadian market that Canadian box-office receipts were included under domestic receipts for the U.S., and distribution companies and theatres came under direct Hollywood control. Film production in Canada was mainly restricted to inserts for American newsreels, sponsored short films, and documentaries produced by government motion picture bureaus and a handful of private companies. Except for some minor work by Associated Screen News and government production, the Canadian film industry in the late 1920's and 1930's became virtually a branch plant of Hollywood.

In the mid-1930s, when the British government had placed quotas to help boost the British film industry, they allowed a certain number of British or Commonwealth films to be shown in British theatres. These were known as "quota quickies." Quota companies, legally Canadian but financed by Hollywood, were established in Calgary, Montreal and Toronto. The most active of these companies was Central Films of Victoria, which produced 12 films from 1935 to 1937.

Several of these low-budget adventure films were not even set in Canada and none can be considered Canadian in a cultural sense. Even this level of production ended in 1938, when the British excluded Commonwealth production from protection. This move was due to the way the Canadian government had allowed Hollywood to circumvent the intent of the original law.

The Canadian film industry died, the Ontario Motion Picture Bureau was closed down, and even the federal Motion Picture Bureau became dormant.

In 1941, Nathan Nathanson left Paramount and, with his son Paul, formed the Odeon Theatres of Canada to compete with Paramount. Even though Nathanson's Odeon chain had no formal tie to the British Odeon theaters, a gradual affiliation formed, enough so that the chain was bought out by the Rank Organisation, owners of the British Odeon chain, in 1946. Nathanson had generated more interest in the Canadian film industry during that time, which led to the creation of the National Film Board (NFB).

Canada was divided into English speaking and French speaking sections, and the NFB was primarily set up for the English speaking sections. Quebec films for the French speaking sectors consisted of the work of a few amateurs, which were primarily priests. As the war broke out, the French sector also had to meet certain propaganda and educational needs, but it was ill equipped to do so with a minimum of staff, and working only in 16 mm. In 1942, the Quebec government founded the Service de Cine-photographie to assist the French speaking sectors.

World War II brought significant changes due to the establishment of the NFB, which began to train and develop Canadian filmmakers. The NFB acted as a kind of film school, and there were immediate results with the release of *Bush Pilot* in 1946. However, like many other countries, Canada experienced a balance of payments problem with the U.S., and the government restricted imports on a large number of goods in 1947.

There were rumors that some kind of quota system would be conceived to force Hollywood to invest part of its box-office profits in Canada, but this never happened. Instead, the American film industry lobbied to boost tourism to Canada by placing Canadian references in American films. The lobbying by the NFB for quotas to boost Canadian production was defeated, creating an immediate drop in production. For the next 20 years, there was virtually no production in Canada except for a few minor projects.

HOWEVER, the post-war period generated active feature film production in Quebec for the French speaking sector. The war caused a scarcity of French-language films, and sent some French filmmakers into exile in Quebec. Filmmakers scamped to meet the demands, with numerous small studios being created. By the late 1940's, production seemed to level off and co-production with French studios became more common.

The year 1953 marked the first recorded year of television coverage, and it had a major impact on theaters. That same year, it was also recorded that there were 1,924 35mm theaters with a total of 963,914 seats and 104 drive-ins, but their seat capacity was listed at 48,337. Oddly enough, by 1954, all French filmmakers that were in Canada in exile had left, and the Quebec film production plummeted.

Over the ten year period after the war, Quebec had transformed from an agricultural society into an urban one. With the introduction of television, film production came to a halt. However, as television became more popular, television programming in French became more in demand, replacing film production. Production of TV movies and series helped the French sector keep abreast of the technological changes and allowed them to improve their equipment.

The early 1960's brought attention again to Quebec cinema directors such as Michel Brault, Jean-Pierre Perrault, Claude Jutra, Pierre Patry and Fernand Dansereau who were eager to try new directions.

Cooperatio, a private company, tried to get the French film industry moving again. Its director, Patry, made *Trouble-fete* in 1964 and then, in the space of just over a year, three more films. Others also tried feature films, working privately or for the NFB or the Quebec government.

In the mid-1960s, in the English speaking sectors, Ottawa filmmaker and producer F.R. "Budge" Crawley stepped up and produced two feature films (*Amanita Pestilens* in 1963 and *The Luck of Ginger Coffey* in 1964). The NFB, although primarily focusing on documentary films, also produced two features.

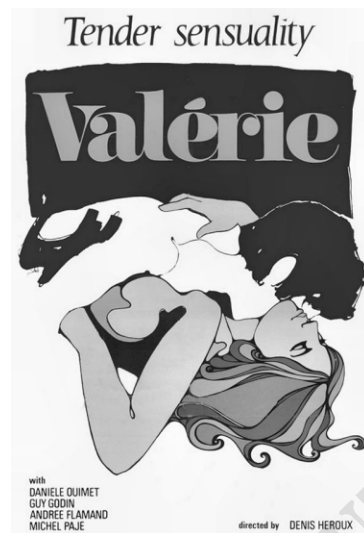


With this came some enthusiasm that started a wave of low-budget feature production. Larry Kent, a college student, made a low budget film while he was studying at UBC which created a considerable amount of controversy. The sex scenes in his *The Bitter Ash* (1963) turned it into an overnight sensation and Kent went on to direct two more features.

This seemed to have opened the doors, and many other student features were made, such as *Winter Kept Us Warm* (1965), *Slow Run* (1968), *The Columbus of Sex* (1969), and *Great Coups of History* (1968). David Cronenberg made two experimental films as a student before moving to commercial production.

In 1967, the federal government took a significant step by creating the Canadian Film Development Corporation, funded with \$10 million, to develop a feature film industry. However, the CFDC only dealt with production, and not with commercial distribution or exhibition.

This had an immediate impact in the French sector. Canadian producer/director Denis Heroux released his 1968 film *Valerie* (right), Quebec's first erotic film, which became a commercial success the following year. This opened the way for commercial filmmaking of erotic films, comedies and thrillers, but the boom soon ran into trouble with distribution.



Statistics show that in 1968 there were 1,330 regular 35mm theaters in Canada and 245 drive-ins.

The 1970's also brought an influx of films in the English speaking sectors (but mainly remaining in the college arena) such as: *The Only Thing You Know* (1971); *The Rowdyman* (1972); *Wedding in White* (1972); *Paperback Hero* (1973); *The Hard Part Begins* (1973); and *Madeleine Is ...* (1971), the first fiction feature made by a woman, Sylvia Spring, in Canada. Most of these films were made on modest budgets and none of them were major commercial successes, but the CFDC was pressured to raise the visibility of the material it was funding.

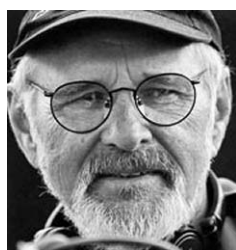
Female filmmakers in the French sector were a little ahead of their English sector counterparts with the first feature film in Quebec titled, *De Mere en fille* by Anne Claire Poirier. This was followed up the next year by *La Vie Revee (Dream Life)*, by Mireille Dansereau, which was the first feature privately made. THEN a group of women filmmakers within the NFB produced *En tant que Femmes* (1973-74), a series of films, about issues that concerned women.

The late 1970's brought several successful films, such as David Cronenberg's horror films *Rabid* (1977), *The Brood* (1979) and *Scanners* (1980). The global success of these films made an impact on the Canadian cinema. The government made a policy shift to larger budget films geared to an international market. In 1979, Canada produced 65 films, with the largest being the film *Meatballs*, which grossed over \$40 million in the United States alone. Records show that Canada at that time was down to 1,079 regular theaters and 295 drive-ins.



Another shift came in 1983 when the CFDC changed their name to Telefilm Canada. Film production in both sectors declined, due to television, so projects were geared more for potential television release, and not to just theatrical distribution. Further initiatives were taken to assist in the marketing and promotion of Canadian films.

In 1987, the Ontario Film Development Corporation was created to develop more widespread opportunities, which had been previously limited to the metropolitan centers of Montreal and Toronto. British Columbia soon followed, and production started emerging from every region. In the French sector, the emergence of new directors breathed life into production.



The Canadian Film Centre, Canada's largest institution for advanced training in film television and new media, was founded by Norman Jewison in 1988 as the Canadian Centre for Advanced Film Studies. The Canadian economy was so poor that in 1990, 73 film and television companies went bankrupt. In 1991, that total rose to 102, which represented almost 40% of the industry.

Luckily the later 1990's showed a slight improvement in the Canadian film industry. In 2001, The Department of Canadian Heritage gave Telefilm Canada more funds to help develop the Canadian film industry, with the goal of having Canadian feature films obtain 5% of the domestic box office by 2005. Telefilm divided this between English-speaking films, then capturing 4% of the market, and French-speaking films at 12%.

Ratings System in Canada

Here is a breakdown of the current ratings for Canada. Since 1997, most local censor bureaus have combined into one of the following:

British Columbia Alberta Manatoba Saskatchewan North West Territory Ontario	G	PG	14A	18A	R	Adult	G
Quebec	G		13+	16+		18+	
Maritimes	G	PG	14		18	XXX	E
Canadian Home Video Ratings - averages all the above	G	PG	14A	18A	R		E



Canada First in Film

- * The first public exhibition of motion pictures in Canada was on June 27, 1896 in Montreal. An Edison Vitascope camera and film program was used.
- * The first films produced in Canada were wildlife films made by James Freer in Brandon, Manitoba in 1897.
- * The first feature film over an hour was *Evangeline* in 1914.
- * The first "talkie" in English was *North of '49* in 1929.
- * The first "talkie" in French was *A la Croisee des Chemins* in 1943.
- * The first color film was *Talbot of Canada* in 1938

FILM POSTERS

Because the majority of the Canadian population is English-speaking and the country shares an open border with the United States, the movie industry of the two countries has become intertwined. Most major U.S. studios also have a filming studio in Canada. Because of this, most of the Canadian released posters were for independent and smaller films, since the larger films were primarily financed by American studios.

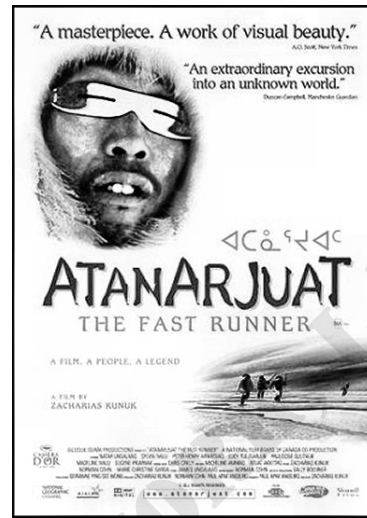
Here are samples of Canadian-released film posters:



Death Weekend - 1976



Wise Cracks - 1991



Ajanarjuat The Fast Runner - 2001

Canada also used posters from other countries, particularly France. Here is a sample of a stamp found on the French film posters for the 1915 American film *Man From Nowhere*:

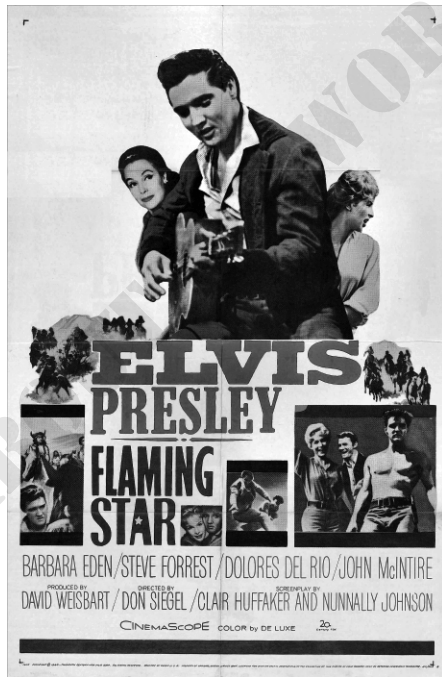


Before the collapse of National Screen Service (NSS), movie posters were sent to the four Canadian distribution centers. Each center would modify the poster according to the local censor boards. Quite often this was done by use of a snipe or a stamp, like the one shown.

The snipe was normally placed over the U.S. ratings box. It is also quite common to find posters that were used in Canada to have the U.S. ratings boxes blanked out or covered with a blank snipe. The sample on the left has a snipe in the lower left corner, covering the U.S. ratings box.

The posters distributed through the Montreal Branch required more changes in order to attract the French-speaking populace. See the samples on the next page.

The samples show posters for the American film *Flaming Star*. The poster on the left is the U.S. release. The poster on the right has been changed. It contains the Canadian sensor stamp in the upper right and a snipe changing the name from *Flaming Star* to the French title *Rodeurs de la Plaine*:



Quite often older posters that the studio shipped to Canada would have a stamp which was required by most censor boards. Here is a sample of the sticker found on newer film releases:

American or French movie posters that are printed and released in Canada do not have the Canadian sticker, but posters that are brought into the country do. For the Quebec distribution area, older posters quite often have a Censor Stamp:



There has been a slow rise in Canadian distribution companies. Currently the best way to tell the difference in the U.S. and Canadian released posters are to look at the distributor logo on the bottom right of the poster credits for Canadian distributors such as Alliance.

Poster Distribution in Canada

Canadian movie posters generally came from four distribution points: Calgary, Toronto, Montreal and St. John New Brunswick. These four distribution centers were set up as independent distributors.

Calgary Branch

The Calgary branch was set up as an independent distributor. In 1950, Sol Candel took over the facility, known then as the Theater Poster Exchange. The Calgary branch basically would receive their material from the NSS in the U.S., make slight modifications and distribute them.

Each province had its own censor board, so the distributor had to modify the posters to comply with the province's standards and requirements. This was done through a variety of ways, such as: snipes, stickers and the infamous black magic marker! This was done quite often over MPAA ratings etc.

In the early 1960's the name was changed to Consolidated Theater Services. In 1964, the Candel family expanded and took over the Toronto branch as well. Everything basically stayed the same until 1990 when ties to National Screen Service were severed. The facility still exists under Sol's guidance and is located at:

MoviePosterShop.com
112 16th Ave NW
Calgary, Alberta
T2MOH2 Canada

Toronto Branch

The Toronto branch was also run independently, very similar to the way the Calgary Branch was run. In 1964, the Candel family took over the Toronto branch and Sol's sister Shelley took control. Operations for the Toronto branch were the same except that the Toronto branch had a printing facility. The majority of material distributed came directly from the NSS. Any modifications would be done to satisfy the censor boards and material distributed.

The Toronto branch would print programs, stills and movie posters for independent Canadian studios. No specific marks were placed on the material for identification making it difficult to identify. In 1990, ties to National Screen were also broken at this branch.

Today, Shelley stills controls the company and can be reached at:

Movie Poster Warehouse
1875 Leslie St #17
North York, Ontario
M3B 2M5 Canada

Montreal Branch

The Montreal branch was also set up as an independent distributor but with a lot of differences. The Montreal branch had a heavy concentration of French theaters, so a different system had to be used.

National Screen sent up two different versions of material. One was the regular material that was issued everywhere else, but the other was usually sent without credit information or very limited credit information.

It was the job of the Montreal Branch to supply all the credit and distribution material in French. Quite often, you will find a variety of types from credits being painted on, stuck on, sniped over, etc. It depended on how much was needed to make the material ready for distribution. The Montreal branch closed with the 1990 dissolution of relationships with National Screen. It is believed in the industry that a major portion of the Montreal branch was brought to the Los Angeles area and has slowly been distributed from there.

St, John, New Brunswick Branch

Known as the Maritime Poster Exchange, this exchange was run by Buckley and handled just like the Calgary branch. It had no printing facilities and distributed the material from National Screen with local censor board requirements. In 1990, when the separation from National Screen came about, Victoria Films took over.

In 2000, when Technicolor took over the remaining portions of National Screen, Maritime also merged with Technicolor.

Maritime can still be contacted at:

Mgr. KevinMcDermott
Maritime Poster Exchange
55 Bentley
St John, New Brunswick



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 Canada is .ca

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



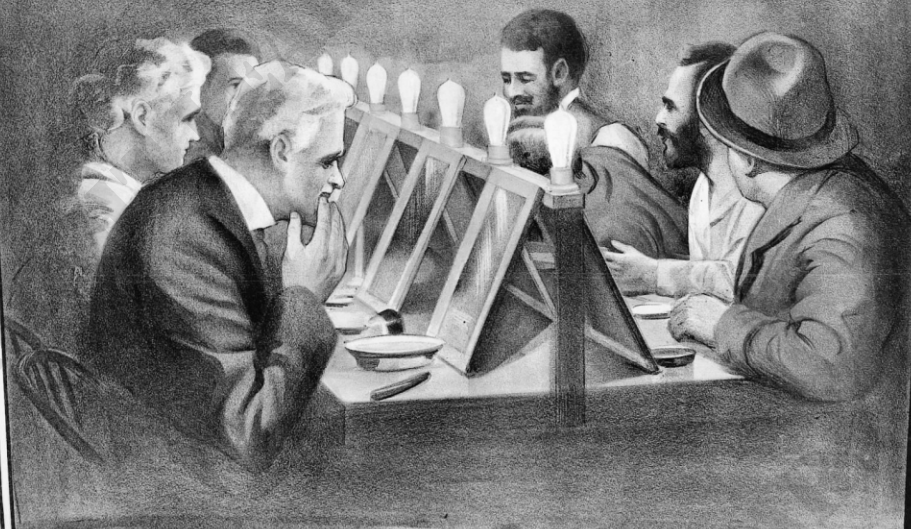
KEYSTONE

IN ONE PART

HOW MOTION PICTURES ARE MADE



COMPANIES MAKING UP!



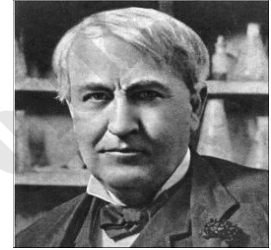
A MUTUAL Movie



United States

History of Film Industry

The film industry in the United States basically began on Feb. 27th 1888, when Briton Eadweard Muybridge visited Thomas Edison (right) at his office in New Jersey. Muybridge proposed combining Edison's phonograph with his Zoopraxiscope to produce "talking photographs." This marriage of inventions had actually been proposed ten years earlier in England by Wordsworth Donisthorpe (left). Donisthorpe had a British patent on an apparatus of moving images. Unfortunately for Donisthorpe, Edison was too tied up with his phonograph and other projects to consider the proposal.



At that time, Edison was losing legal battles concerning his phonograph. He was too busy to deal with Muybridge's proposal, a project that Edison considered to be nothing more than a passing fad. Edison assigned British engineer William K. L. Dickson the task of looking at all the other inventions and finding a method of utilizing his phonograph cylinder. Edison continued to work on his phonograph problems.

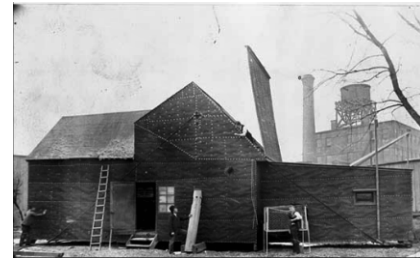
In an attempt to protect his future inventions, Edison filed a caveat with the U.S. Patents Office on October 17, 1888, describing his ideas for a device which would "do for the eye what the phonograph does for the ear" – record and reproduce objects in motion. Edison called the invention a "Kinetoscope," using the Greek words "kineto" meaning "movement" and "scopos" meaning "to watch."

While Edison was in Europe for several months visiting inventors and battling the gramophone, Dickson accomplished the following: realized that the cylinder wouldn't do the job needed for films and dropped it; purchased the celluloid film setting the 35mm standard for the industry; perfected the Kinetoscope; filmed Fred Ott's Sneeze (see image below) which was considered the first film in the United States; filed the film for copyright in the United States Copyright Office under his (Dickson's) name; and started making films to supply the camera for exhibition.



Dickson also ordered and supervised the building of the Black Maria (the first film studio shown on the right).

He then proceeded to film major performances such as Barnum & Bailey Circus and the Buffalo Bill Wild West shows.



Dickson wanted to move to a projection style while Edison decided to stay with the “peep show” style Kinetoscope. When Dickson was told to move all of the copyrights he held in his name to Edison, a disgruntled Dickson resigned instead on April 2, 1895.

Edison started manufacturing the Kinetoscope and selling licenses. Since Edison believed that “moving pictures” would be a passing fad with no real commercial value, he only secured copyrights in the United States.



Edison sold the world distribution rights of the Kinetoscope to Americans Franck Maguire and Joseph 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.

The image on the left shows a typical Kinetoscope hall.

The first film to be shown to a paying audience in the United States was a four minute boxing match between Young Griffo and Battling Charles Barnett. It was presented by Major Woodville Latham of the Lamda Co. at 153 Broadway, New York on May 20, 1895. The projector was a primitive machine called the Eidoloscope, designed for the Lamda Co. by former Edison employee Eugene Lauste.

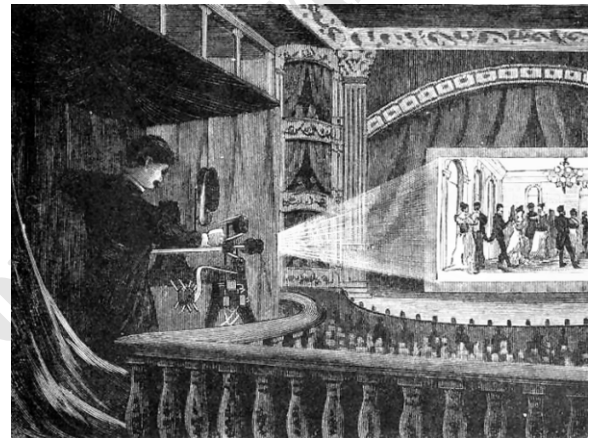
With the help of his friends, engineers Henry Marvin and Herman Cassler, Dickson developed a “flick book” style projector, known as the Mutoscope. He received a patent on November 5, 1895. This rapidly evolved into a projector style that he called a “Biograph.”



On December 27, 1895, Dickson, Marvin, Cassler and Elias Hoopman established the American Mutoscope Company which soon changed its name to the American Mutoscope and Biograph Company.

Meanwhile in 1895, C. Francis Jenkins and Thomas Armat also created a more stable camera and projector, the Phantoscope, which they debuted at the Atlanta Cotton States Exposition. After the Exposition, Jenkins and Armat were unable to raise the money they needed to put their Phantoscope into production. They got into heated arguments and went their separate ways, each claiming credit for the invention.

Edison failed to produce an equivalent projector to Dickson's new improved model, so Edison agreed to purchase and produce the Phantoscope, and to make films for it **IF** he could claim it as his new invention. Upon purchase, Edison changed the name to the Vitascope and began issuing licenses to vaudeville and traveling shows.



One of these traveling showmen, William "Pop" Rock, was traveling the south and in June 26, 1896, set up an outdoor exhibition at the West End Park in New Orleans. Rock hired streetcar engineer Allen B. Blakemore to "hotwire" his projector to the streetcar wires.



The presentation was such a tremendous hit that he rented a building on Canal St in New Orleans, La, installed rows of seats, and on June 26, 1896 opened the first seated indoor theater in the United States, known as Vitascope Hall. It seated 400, and for an additional charge of 10¢, movie-goers could look into the projection room.

By 1900, small production companies were springing up all over. As vaudeville circuits and summer parks began demanding more and more production, Edison realized that this was NOT just a passing fad, and set out to stop anyone that he thought was infringing on his “motion picture process.” He sent batteries of attorneys to stop anyone they could, utilizing any legal tactic possible.

As American production companies fled from Edison’s attorneys, French films flowed into the U.S., filling the void. In 1902, Biograph won a legal battle in court, which opened the door for other major film production companies such as Selig and Lubin to challenge Edison. But the demand was so great that U.S. production companies couldn’t fill the demand, especially under the fear of legal reprisals from Edison.

SEND FOR OUR LATEST SUPPLEMENTS DESCRIBING
JACK AND THE BEANSTALK, Martinique, Coronation, War Game Films and Two Hand-
 Other Comic and Mysterious Pictures. The Greatest Films Ever Taken Out,
CORONATION OF KING EDWARD, Motion Picture Film of the Coronation of King Edward,
 which took place on Aug. 9, 1902. The Best for Sale,
THE MONEY MAKERS OF THE HOUR.

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A VOYAGE TO THE MOON 850 feet. Price \$127.50
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NEW MARTINIQUE PICTURES.
 Reports from Leading Exhibitors tell us that the M. Pelie Films are Simply Going Money
 they start photographing have returned from Martinique on the M. S. Ve-
 rona, and have brought with them a complete series of typical and genuine
 Martinique film, which, when shown in connection with our great picture of
 the volcanic eruption and the destruction of St. Pierre, will make a show in
 themselves.

Write for New Supplement Giving Full Description of All These Films.

JACK AND THE BEANSTALK
 (one word Unmeasured, length 800 ft., Class A, 801.5)
 THIS FILM OFFERS AN ENTIRELY NEW AND ORIGINAL PICTURE.
 Price for coloring complete, including background and all details, \$14.00
 Price for coloring figures only, with background tinted, \$2.00

EDISON MFG. CO., Mela Office and Factory, ORANGE, N. J., U. S. A.
 NEW YORK OFFICE AND RETAIL DEPARTMENT, 41 E. 14th STREET, CHICAGO OFFICE, 144 WABASH AVE.
 FILMION DEPARTMENT, 25 CHAMBERS STREET, NEW YORK
 PACIFIC COAST DISTRICT OFFICE, 100 CALIFORNIA STREET, SAN FRANCISCO, CAL.
 LONDON OFFICE, 10 CHANCERY LANE, LONDON, W. 1, ENGLAND.

BIOGRAPH

Greatest of All Motion-Picture Devices.

SEND FOR FREE CATALOGUE for a continuous engagement of 10 Weeks, \$50.00 per Week, and
 20 Weeks, \$100.00 per Week. Regular Price, \$15.00 per Week.
 The Weekly Feature, \$10.00 per Week. THE BEANSTALK, or any other machine
 being advertised in Special Film, \$10.00 a week for an engagement of 10
 consecutive weeks. All Warwick and Standard Nitro Films from Biograph Sign-
 10c, 10c, per ft.

IMPORTANT NOTICE.
 Melie's Magnificent Spectacle,
A TRIP TO THE MOON

The Most Extraordinary Moving Picture Production the World has Ever
 Known. Send for circular giving price and full particulars.

MUTOSCOPES
 THE BEST MONEY GETTER OF ALL SLOT MACHINES.
 No More Second Hand Machines.
 Our Last CLIPPER Ad. Cleared Them All Out.
 PLENTY OF NEW MACHINES AT \$45.
American Mutoscope and Biograph Co.,
 311 BROADWAY, NEW YORK.
 CHICAGO BRANCH, 100 N. CLARK STREET, ILL.

U.S. companies produced films of current events, actualities and boxing matches, while French films offered fantastic fantasies, such as *Cinderella*, *Jack and the Beanstalk*, *Joan of Arc*, *Little Red Riding Hood*, *A Trip to the Moon*. These films caused such excitement that the French companies couldn't supply the films fast enough.

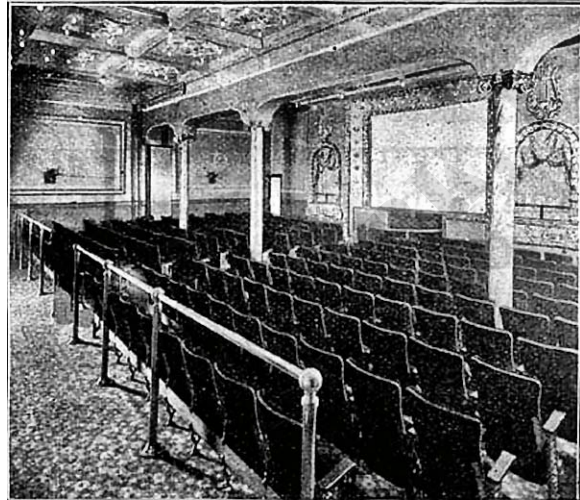
American film suppliers (including Edison) copied or “duped” French films and reproduced them under their own name to try to keep up with the French production. *A Trip to the Moon* became known as the most plagiarized film EVER.

This sample ad from the New York Clipper dated October 4, 1902, shows that Edison is presenting his film, *A Voyage to the Moon*. Below that, the ad shows that Biograph is presenting Melie’s *A Trip to the Moon*.

This duping of films became such a massive problem that Pathe, Melies and Gaumont sent representatives to open offices in the United States in an attempt to stop some of the plagiarism. They ran trade ads but it did not stop it.

This massive problem is considered by many to be one of the major factors behind the push to move copyright jurisdiction from a state to a federal level, culminating in the creation of the U.S. Copyright Law of 1909. Pathe then began to embed their logo, the Red Rooster, into the frames of their films so when they were copied, the Red Rooster would show that it was actually a Pathe film.

In June 1905, Pittsburgh businessman Harry Davis, a vaudeville magnate, converted a storefront into a room with seats and a large screen and called it a nickelodeon (see the images below). The movie industry exploded. Within two years, there were over 5000 nickelodeons in the U.S., and within two more years, the number had doubled. The demand for new film production was MASSIVE.



In 1906, as the film industry was blossoming into a major industry, about 2/3 of all films shown in the U.S. was originating from France. To counter this, Edison then led a charge to place tariffs and quotas on all films coming from outside the country. Although this move slowed the supply of films coming into the country it created multitudes of small production companies to try to fill the demand. Edison retaliated by escalated attacks on the smaller production companies.

Realizing that he couldn't stop the small production companies, Edison tried a different approach. On March 1, 1908, Edison formed the Association of Edison Licensees. The association was an attempt to resolve the costly legal battles by granting licenses and establishing rules of operations for the producers, exchanges, and exhibitors of the member companies. Biograph, who had already won court battles against Edison, refused to join and in retaliation formed an opposition group of licensees.

The association failed, so instead, in December 1908, Edison formed the Motion Picture Patents Company (MPPC) that included: American Vitagraph; Biograph; Essanay; Kalem; Kleine, Lubin, Melies; Pathe; and Selig.

The most important member of the MPPC was the Eastman Kodak Company who was the supplier of film stock. Edison also formed the General Film Company to distribute their films. This organization would become known as "The Trust."

Smaller production companies soon closed, but mid-sized independent production companies fought back. Many moved operations to Florida or California.

David Horsley, who owned the Centaur Film Co. in Bayonne, New Jersey, wanted to move his studio to Florida. His chief director, Al Christie, wanted to make westerns in California. So they flipped a coin to see which way to go. Christie won, and Horsley opened the first studio in Hollywood. He renamed his company, Nestor Film Company, and made over 1000 films there. By the next year, 15 studios operated in the Hollywood area alone.



Up to this point, there were no “movie stars.” Because of its “clouded” image and beginning, legitimate stage actors preferred to remain unknown, embarrassed that anyone would find out that they participated in this new medium. Movie producers were secure in knowing that they could control the medium as long as the movie participants remained unnamed.

By 1910, however, things began to change. As early as 1908, studios began receiving mail addressed to nameless actors. Carl Laemmle, owner of IMP studio, managed to steal Florence Lawrence from Biograph, a rival movie studio. To this point, Ms. Lawrence was known to her fans as the “Biograph Girl.”

In what could be considered one of the first publicity stunts pulled off by a movie studio, a rumor was started, purportedly by Mr Laemmle himself, that the adored “Biograph Girl” was dead. In order to set the record straight, Mr. Laemmle published a full page ad (right) in a St. Louis newspaper stating that he had “nailed a lie” and would be presenting Ms. Lawrence in St. Louis.



When more people showed up to see Ms. Lawrence than had come to see then President Taft who was visiting St. Louis one week earlier, the studio owners realized the power of their medium and its actors.

Independents began organizing and forming film distributors to consolidate and handle distribution from multiple production companies. In 1912, the independents won a major battle that eliminated the patent on film stock, which was a major stranglehold on them. By the end of the year, 1/2 of the films shown in the United States were made by American independent studios.

World War I had a resounding affect on the U.S. film industry. It created more demand and gave the U.S. studios more opportunity to get organized. The Hollywood system moved the creativity of the film from the director to a assembly line style of production, with multitudes of small steps by different people and more control by the studio heads.

By the late teens, the independents had taken over and Edison lost his last monopoly court battle in 1917. On March 30, 1918, Edison sold the studio and plant to the Lincoln & Parker Film Company. Europe had taken such a beating from the war that they were no competition and the American film studios flourished.

The major studios that came to power during this time were: Famous Players; Fox Films; Goldwyn Pictures; Jesse Lasky; Louis B. Mayer Films; and Metro Pictures.

The twenties are considered the golden age of silent films. American studios were not only creating for the U.S. market, which was the largest film market in the world, but they were also dominating every major country with their film production. The film industry was booming, but a change was coming. Although experiments in "sound" began in the very early days, the public wasn't ready for it. That changed with the coming of the radio. Suddenly sound was "in."

In the mid-1920's, Bell Telephone Laboratories developed a system that smoothly coordinated sound with a film projector. Silent films were not really silent. The audience was used to music, sound effects and narration. In 1926, when Warner Brothers experimented with their first sound film that included only background music, it wasn't hailed as much of an improvement.

The final event that made the public ready happened when Charles Lindbergh took off from Roosevelt Field on his solo flight across the Atlantic on May 20, 1927. Fox tested their new sound system and filmed the take off. They presented the film that night in selected New York theaters. The public was ready.

When the *Jazz Singer* was released October 6, 1927, the industry changed. Ironically, the man behind the push for sound was Sam Warner of the Warner Brothers. Sam Warner died on October 5, 1927, the day before the film's enormously successful premiere.

Sound created changes that turned the film industry upside down. The U.S. had been dominating the world and making huge profits on their exports. Suddenly, film exports dropped to almost nothing. Many countries issued moratoriums and tariffs against U.S. films.



The film industry had been insulated against the recession. With the introduction of sound, about 2/3 of the major stars that had been big box office draws lost their jobs. This was due to the inability of their voices to make the jump to sound.

Only two studios were prepared to handle sound: Warner Bros and Fox. All of the other studios scrambled to acquire expensive sound equipment AND find "new" box office draws.

For theaters to install expensive sound equipment, they had to have major films to bring audiences into the theaters. Studios turned to the only direction that they had - the stage. Broadway stage actors and singers became overnight sensations at the theaters. Extravaganzas and musicals suddenly filled the theaters with any and every kind of play and act possible.

To regain domination of the film exports, major attention was given to new ways of filming in multiple languages, film dubbing and co-productions in other countries.

By the 1930's, the studio power struggle had totally shifted to what was called the "Big 5" and the "Little 3". The Big 5 were: 20th Century Fox; MGM; Paramount; RKO and Warner Brothers. The Little 3 were: Columbia; United Artists and Universal. The biggest difference between the two groups was that the Big 5 owned their own theater chains so they had control of their exhibitors. Meanwhile, the Little 3 primarily supplied the independent theaters because they did not own any theaters themselves.

By the late 1930's, studios began to be over burdened with overhead. The massive expansion had also brought the problem of maintaining exchanges in every major city. The war heating up in Europe began causing problems with manpower, warehousing and distribution. We will cover some of this in the following section on the National Screen Service.

In 1940, monopoly lawsuits also spearheaded the court to force the major studios to divest their ownership in theaters. The removal of studio ownership released theaters to book films independently and caused another major shift in the studio power.

Theaters had become the American eyes to the world. Every showing also included a cartoon, featurette, newsreels, travelogues and trailers. Although the public heard about the attack on Pearl Harbor over the radio, the newsreels shown in the theaters had an unbelievable affect on the U.S. population. It catapulted the U.S. into the war, with movie studios going with it. While major film stars went off to war, the public demanded war related information and films.

After the war in 1945, the Moving Picture Exhibitors Association (MPEA) was formed to reestablish American films in the war torn countries (see the section on posters for more on this). Hollywood was soon referred to as the "New Hollywood." American audiences had become tired of the war and demanded new entertainment. Studios began focusing on suspense and rebellion.

Even though drive-in theaters had originally surfaced in the 1930's, they became extremely popular in the 1950's. Low budget exploitation and escapism films became common. The major studios, with their tremendous overhead and budgets, began to collapse under the pressure of television and the shift to lower budgeted films. Here are a few samples of the major shift in the 1950s:

Universal, who had merged with International Pictures in 1946, sold to Decca Records in 1952 and began supplying their films to television in 1957.

Louis B. Mayer resigned from MGM in 1951 and MGM became an independent studio in 1959.

Darryl F. Zanuck resigned from 20th Century Fox in 1956 to become an independent producer. This caused 20th Century to sell off their back lot and their library to television.

Columbia formed Screen Gems in 1951 to supply television films.

By the mid 1950's, the Cohen Bros had died and Columbia sold off their old films to television.

Warner Bros sold off their pre-1950's films in 1956 to a television group.

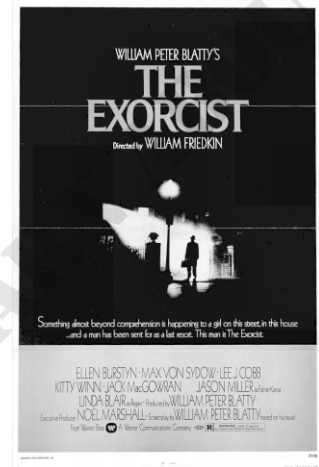
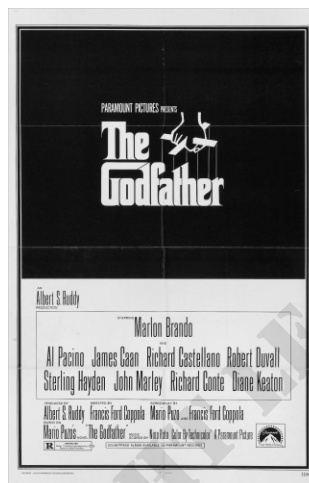
Paramount sold off their pre-1948 films to MCA in 1958

These actions started a move back to independent production, out from under the studios. Many of the stars went independent and operated as free-lance agents, moving from studio to studio for individual pictures.

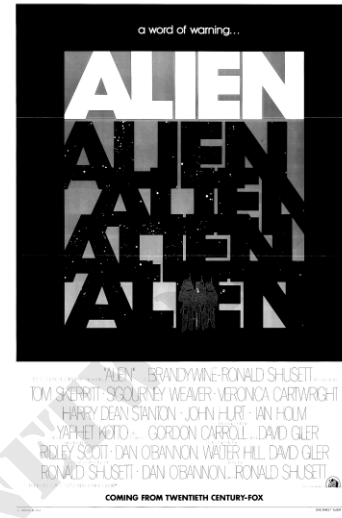
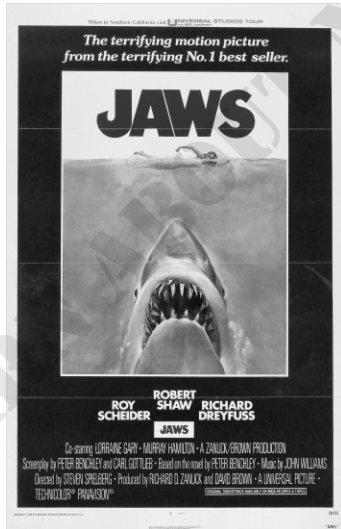
Box office attendance and prices declined due to television. Studios began to diversify into records, TV series and other related areas. Studios produced more comedies and lighter films such as beach movies. Production fell to 121 feature films in 1963, making it the worst year for Hollywood in over 50 years.

Also in 1963, another major change occurred that forever changed the American film industry. Stanley H. Durwood opened the first mall multiplex, composed of two side-by-side theaters with 700 seats at Ward Parkway Center in Kansas City. Three years later, Durwood introduced the world's first four-plex and then in 1969, he built a six-plex. This ushered in an age of multiplexes over single screen theaters during the 1970's.

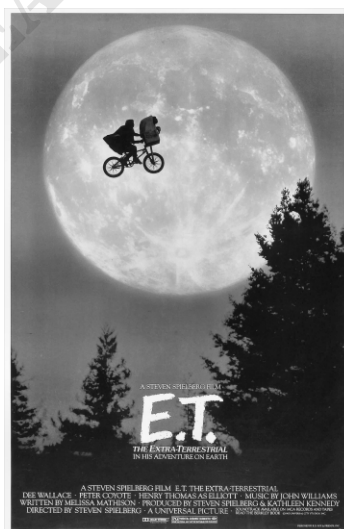
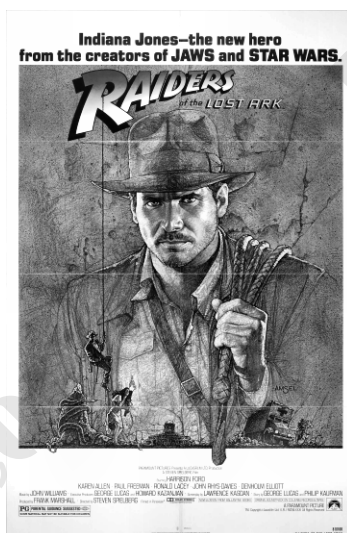
In 1968, censorship changed that opened up newer genres of previously forbidden areas. Hollywood went through a new wave of experimental film-makers in the 1970's that pushed more violence, vulgarity and sexploitation. Although most of this new direction had moved to lower budget, films such as *Godfather* and the *Exorcist* showed that larger budgeted films could be profitable.



The mid 1970's witnessed the birth of a whole new direction for the film studios – the **blockbuster**. These include: *Jaws* (1975), *Rocky* (1976), *Star Trek* (1977), *Star Wars* (1977) and *Alien* (1979). *Jaws* and *Star Wars* were the first two films to earn over \$100 million in rentals. They also lead to the concept of “merchandising,” a new and popular revenue generating direction for the studios.



The 1970's also introduced other new markets to the studios that would have major affects: cable; HBO; VCR's; videos; and laser discs. The 1980's primarily expanded and solidified the directions of the seventies. There was a continuation of the blockbusters such as *Empire Stikes Back* (1980), *Raiders of the Lost Ark* (1981), *E. T.* (1982), *Return of the Jedi* (1983), *Ghostbusters* (1984), and *Back to the Future* (1985) with the direction toward the blockbuster sequels.



In the 1990's, box office attendance rose, as production costs of some of the major blockbusters went over \$100 million. VCR's, video rentals and home video sales became big business. In 1997, the DVD was released to give the first taste of digital. Soon the digital revolution began to take affect. The associated marketing areas have given studios extra profits for more stability but at the price of continual pressure to create bigger and better.

The 2000's have started with the studios focusing on comic book characters and remakes of classic films. Box office numbers remain high and promising.



United States First in Film

- * The first copyrighted film was Fred Ott's sneeze shot by W. K. L. Dickson at the black maria between January 2nd and January 7th 1894. It was filed on sensitized paper and copyrighted by Dickson.
- * The first commercial film produced was *The Execution of Mary Queen of Scots* filmed August 28, 1895. directed by Alfred Clark and starring Mr. R. I. Thomas as Mary
- * The first feature film over 1 hour was *Oliver Twist* in 1912
- * The first color film was *The Gulf Between* on Sept. 21, 1917 produced by the Technicolor Motion Picture Co.
- * The first "talkie" made in Hollywood was a Fox Movietone short *They're Coming to Get Me* with comedian Chic Sale, released in May 1926.
- * The first feature length 'talkie' in was *The Jazz Singer* in 1927.

US FILM POSTERS

American film posters went through the same evolution as other countries. The first posters were generic in nature, showing an "upper-class" audience watching a screen. Many posters were also typographical in nature, and many followed the pattern of Broadway or vaudeville playbills.

Many movie posters of that time featured the inventor, the inventions, or improvements to the inventions. Around 1910, as nickelodeons shifted to theaters, the topic on the posters also shifted to the theaters.



ca 1898



ca 1903

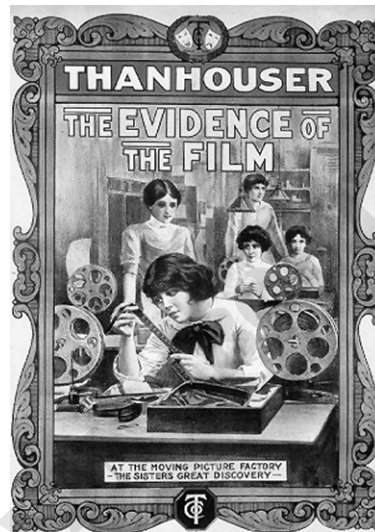


ca 1903

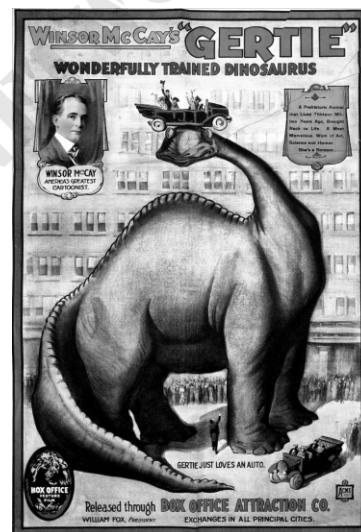
After Carl Laemmle pulled the publicity stunt about the Biograph Girl, posters then began to shift to the film titles and the stars as the main presentation. Here are some samples:



1913



1913



1914

World War I created a shortage of limestone which created a battle with the litho companies to supply posters in the 1920's. This shortage moved litho companies to use zinc plates as a replacement and then to offset printing in the thirties.

The late 1920's and 1930's became difficult for studios to keep up with the expansion. A film stayed in the market for an average of 1-1/2 to 2 years as it went from premier theaters to regular theaters to neighborhood theaters to rural theaters. Studio exchanges didn't have the room or manpower to keep accessories that long, and would only stock material for six months. This forced the smaller theaters to search for their own material. Secondary printers and poster exchanges stepped in and began making a tremendous profit off supplying the materials to the smaller and rural theaters.

While poster exchanges grew stronger in the mid 1930's, the studios looked for other options. After a couple of failed attempts at a solution, studios finally turned over control of accessories to the National Screen Service, which dominated the supply of posters from 1940 until 1984 when they turned exclusivity back over to the studios. (see National Screen)

Once the studios took back the control of poster distribution, they immediately began looking for ways to lower the cost. The first way was to reduce the one sheet from 27x41" to 27x40". This move allowed posters to be printed on smaller printing presses which created more competition and thus lower cost.

The next cost cutting step was to eliminate several sizes. Multiplexes had no need for the wide variety of sizes that were needed in earlier years, so the half sheet, window card, insert, 30x40" and 40x60" (all card stock) began being phased out. These were replaced with a new "mini" sheet which was a smaller multi-purpose version of the one sheet.

The 1980's also brought light boxes into common use. Double sided posters had been experimented with back in the 1960's, but light boxes made them popular and phased them into the standard issue. Poster collectors of the late 1980's and 1990's would seek the double sided posters above the single sided. This became more important as full size reprints also began showing up in the 1990s.

The 2000's saw a flood of reprints on all major releases which even moved to double sided reprints which have become one of the biggest headaches for poster collectors. Technology in printing has made created a nightmare for poster collectors and has damaged the collectibility of the standard U.S. one sheet.

U.S. Poster Sizes

Initially American film poster sizes were taken from vaudeville, like most other major countries. In the U.S., the one sheet, 3 sheet, 6 sheet and 24 sheets were all circus and vaudeville sizes. But there were a wide variety of other sizes issued as well.

As theaters began to expand for larger audiences, it created a lot more room for advertising material. To show the quality of the material from "The Trust," one sheet posters were sized at 27x41" which was one inch larger than a standard printing press and cost more money to produce. To keep up with the Trust, independents matched this step and the 27x41" became the standard size for the U.S. one sheet.

The Trust also created special sizes for the theaters on card stock to allow for more outside displays. These sizes included half sheets, inserts, window cards and lobby cards. Then later outside sizes were added: 30x40's and 40x60's.

Here are the main sizes in U.S. posters:

Paper stock

27x41" - one sheet - this is the most popular size. This is the pre 1990 size

27x40" - one sheet - after 1990, this is the one sheet size. Late 1980s fluctuated between the 2 sizes

41x81" - Three sheet - normally comes in 2 pieces. This size ended in the late 1980s.

81x81" - Six sheet - normally comes in 3 or 4 pieces. This size ended in the late 1980s.

Card Stock

8x14" - mini window card - mainly used in 1930s and 1940s and placed in areas away from the theater

14x22" - window card - normally has blank spot on the top for show times. bought in bulk and placed in different areas away from the theater. This size ended in mid 1980's

14x36" - insert - This size ended in mid 1980's

22x28" - vertically - called a jumbo window card. Used 1930's-1950's away from the theaters

22x28" - horizontally - called a half sheet. Very popular. Quite often issued in 2 styles. This size ended in mid 1980's.

30x40" - normally issued rolled for outside of the theater. This size ended in the mid 1980's.

40x60" - normally issued rolled for outside of the theater. This size ended in the mid 1980's.

11x14" - lobby cards - issued primarily in sets of 8, but occasionally issued in set of 4, 6 and 10 - moved to international use only in the late 1980's.

8x10" - mini lobby cards - issued primarily in sets of 8; eliminated in late 1980's.

Marks and Distinctions

Secondary Printers

There were primarily two different types of secondary printers. The first type was the bulk printers. Heralds and window cards were purchased in bulk by theaters to hand out or post all around town. Quite often, theaters wanted their theater address and show times printed on them which gave studio exchanges nightmares. At the same time, theaters wanted them cheap because they were given away. Theaters began finding their own sources of bulk supplies, usually with less color and for a lot cheaper prices.

Numerous printers across the country began specializing in supplying cheaper bulk material for the smaller theaters and studios gladly relinquished these headaches over to them. They started in the late 1920's and continued until the 1970's.

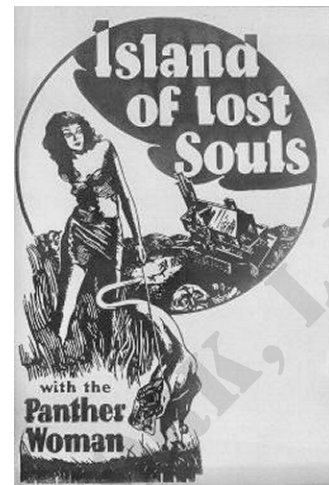
Some of the larger printers were Benton Card Co; Hatch Showprints, and Globe Poster. Here are some samples:



Benton



Globe



Hatch

The other type of secondary printer was a lot different. These printers began to supply theaters with their primary material. They would produce different artwork for the main sizes. Their selling point was that they would have better material to the theater ON TIME to promote their films. The two largest were Leader Press and The Other Company. They operated from the mid 1930's until 1940, when the National Screen Service took over poster distribution. They are fairly easy to identify because they never put the studio name on the poster. Here is an example:



Studio Issue



Other Company

National Screen Service

The National Screen Service ("NSS") started in 1920 creating trailers for upcoming features. It grew to having several offices around the country. In the mid 1930's, the studios were having major problems with their warehousing and distribution of their movie posters and related materials (called "accessories"). They tried several alternatives that failed, and in 1935, they approached NSS to handle their specialty sizes. The upcoming war, economy and manpower problems pressured the studios into developing a better solution.

In 1940, studios began turning over exclusive distribution of accessories to NSS. NSS retained control of the distribution of the major studios until 1984 when they turned exclusivity back over to the studios.

NSS Markings

In an effort to control the number of materials going through it, the NSS instituted a date and coding system. The NSS had regional offices set up throughout the country. All movie materials distributed through the NSS normally carried the NSS number.

Until mid-1977, the NSS number consisted of two digits, then a slash (/), and one to four numbers. The first two numbers indicated the year of the release, the slash was a divider, and the last four digits represented the sequential order of the movie for that year. For example, an NSS number of 65/100 indicated that the movie was released in 1965, and was the 100th movie title coded by NSS for the year 1965.

There were four years that were exceptions to this rule. The first two years that the numbers were used (1940 and 1941), some additional numbers were also used. These apparently indicated regions, but this has not been confirmed. The other two years were 1946 and 1948, where, for some unknown reason, they started the numbering system up around 5-600.

When the change was made, the same numeric breakdown was used, but the slash (/) was eliminated. The first two digits of the number represent the year the poster is released. The last digits represent the sequential order of the release for the particular year.

The following samples show two NSS tags from posters released in the year 1977. These tags are found on the lower right border. The image on the right is the tag found on the film *A Star is Born*, which was released early in 1977.

The image on the left is the tag line from *High Anxiety*, which was released later in the year. These show the phase out of the use of the "/".



The NSS number is usually found on the bottom border of the one sheet poster, normally on the right side, but occasionally found in the lower left corner. The NSS numbers were in different locations on other poster sizes. Here is a breakdown:

30x40 - the NSS number was initially on the bottom right like the one sheet but by the mid 1940's it had changed to being in the middle on the left and right borders.

40x60 - the NSS number is on the bottom right border just like the one sheet, but it is also upside down on the top left border.

Half Sheet - the NSS number was on the bottom right corner until 1968 when it changed to being on the top left and right borders.

Insert Poster - the NSS number was on the bottom right corner until 1977 when it changed to being on the bottom left and right border sideways.

Lobby Cards - on the bottom right corner

In order to indicate a poster is a reissue/rerelease, all NSS numbers contain the letter "R" preceding the number code. Any NSS number containing an "R" in the first position indicates that the poster was reissued/rereleased in the year indicated, as is our example from the film *A Touch of Class*.



Censorship

Although censorship is forbidden under the United States Constitution, it has been handled very discreetly over the years. U.S. censorship began in 1907 in Chicago, when the worry about the rapid increase in numbers of nickelodeons and the content for unaccompanied children caused an ordinance to be decreed that all films within the city had to be screened first to the police for approval.

In 1908, on Christmas Eve, the New York City police commissioner revoked the licenses of 550 nickelodeons, requiring them to apply for a new entertainment license. In 1909, a Board of Censorship was formed in New York. As more states adopted a practice of film censorship, the U.S. film industry formed its own national regulatory body, the National Association of the Motion Picture Industry, in 1916.

This failed to satisfactorily control the content of film, and in 1921, the Motion Picture Producers and Distributors of America was created, an association fronted by Will Hays, formerly the U.S. Postmaster General. This also failed until Catholic layman, Martin Quigley, and a Jesuit priest, Father Daniel modified guidelines from a list that Hays had developed earlier. This was adopted on March 31, 1930 and became known as the Hays Code.

Finally, the MPPDA gave in. A Code Seal was developed and the members of the MPPDA agreed not to release or distribute any film that didn't carry that seal. A \$25,000 penalty was instituted for any picture that did not receive the Code Seal.

This provided a self censorship that eliminated the public outcries for many years.

In 1945, Hays retired and handed the reins over to a former head of the United States Chamber of Commerce, Eric Johnston. Shortly thereafter, the name was changed to the Motion Picture Association of America ("MPAA").

It was Johnston who, beginning in the 1950's, had to grapple with television, opposing the trade restrictions that were being proposed by nations around the world. With all the changes, the Production Code approval system was basically abandoned. Johnston preached free trade policies that would enable Hollywood to move its filmed and video products into every country around the globe.

Eric Johnston died in August of 1963. Ralph Hetzel served as interim head until 1966, when the Hollywood studios persuaded then White House assistant, Texan Jack Valenti, to take the job.

There were problems almost immediately after Valenti took office. Public ethics had changed and studios were challenging the list of do's and don't's, trying to keep profits up in a poor economy. Studios were simply distributing films that didn't make the Production Seal guidelines to smaller subsidiary distributors.

Within weeks, discussions of a plan for a movie rating system began with the president of the National Association of Theatre Owners (NATO) and the governing committee of the International Film Importers & Distributors of America (IFIDA), an assembly of independent producers and distributors. It took five months to develop, but by November 1, 1968, the birth of the new voluntary film rating system of the motion picture industry was announced, with three organizations, NATO, MPAA, and IFIDA, as its monitoring and guiding groups.

Here are the ratings as they developed. These ratings can help in dating movie posters.

In 1968, when the MPAA first released the ratings, there were only four. The original movie ratings consisted of:

Rated G - Suggested For GENERAL Audiences (including children).

Rated M - Suggested For MATURE Audiences: Parental Discretion Advised.

Rated R - RESTRICTED: Children under 17 (originally 16) not admitted unless accompanied by a parent or adult guardian; some theater chains specifically stated that the "adult guardian" must be at least 21.

Rated X - Children Under 17 Not Admitted; the notation "Age limit may vary in certain areas" was sometimes added.

In 1969, many parents thought films rated M contained more adult content than those that were rated R; this confusion led to its replacement by GP:

Rated GP – General Public – Parental guidance suggested.

In 1970 GP was changed to PG.

In 1984, the actions of Steven Spielberg pushed to introduce a PG-13 rating. Violent scenes in the PG-rated films *Indiana Jones and the Temple of Doom* and *Gremlins* led Spielberg to suggest a new PG-13 rating to Jack Valenti. After conferring with theater owners, the new rating was introduced on July 1. The rating still allows children under 13 to be admitted without a parent or guardian, but it alerts parents about potentially shocking violence or sexual content. The first movie to be released with a PG-13 rating was the 1984 release of *Red Dawn*.

In the early years of the ratings system, X-rated movies such as *Midnight Cowboy* (1969) and *A Clockwork Orange* (1971) could win Academy Award nominations and awards. But the rating was used by the adult entertainment industry to the point that an X rating became synonymous with pornography.

This led to a large number of newspapers and TV stations refusing to accept ads for X-rated movies, and some theaters refused to exhibit X-rated movies. Such policies led to a compromise with the distributors of George Romero's 1979 horror film *Dawn of the Dead*: the audience restriction for X would be enforced, but the letter "X" itself would not appear in the film's advertisements or displays, with the following message being substituted:

There is no explicit sex in this picture; however, there are scenes of violence which may be considered shocking. No one under 17 will be admitted.

The same dispensation was granted to some later horror films, including *Zombie* and *Day of the Dead*.

On September 27, 1990, the MPAA introduced the NC-17 (not for children 17 or under) rating to differentiate MPAA-rated adult-oriented films from movies rated X by their producers. This move was largely prompted by Universal Pictures' *Henry & June* (1990), which would have otherwise received a dreaded X rating. However, media outlets which refused ads for X-rated titles simply transferred that policy to NC-17 titles, as did many theater landlords. Large video chains including Blockbuster Video and Hollywood Video refuse to stock NC-17 titles. While a number of movies have been released with the NC-17 rating, none of them has been a box-office hit.

The current MPAA movie ratings consist of:

Rated G – GENERAL AUDIENCES: All ages admitted.

Rated PG – PARENTAL GUIDANCE SUGGESTED: Some material may not be suitable for children.

Rated PG-13 – PARENTS STRONGLY CAUTIONED: Some material may be inappropriate for children under 13.

Rated R – RESTRICTED: Under 17 requires accompanying parent or adult guardian.

Rated NC-17 – No one 17 and under admitted.

X or XXX is still used by the adult industry but is not regulated by MPAA

If a film was never submitted for a rating, the label “NR” (Not Rated) is often used, however “NR” is not an official MPAA classification. Films that have not yet received MPAA classification are advertised under the banner, “This film is not yet rated”.

Top Selling U.S. Movie Posters

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

Price	Title	Year	Size	Cond.	Date	Auction
453,500	Mummy	1932	27x41	VF	3/97	Sotheby
334,600	Bride of Frankenstein - D	1935	27x41	FN-LB	11/07	Heritage
286,800	Black Cat	1934	27x41	VF-LB	3/07	Heritage
244,500	King Kong - style A	1933	41x81	VF-LB	4/99	Sotheby
198,000	Frankenstein	1931	27x41	VF	10/93	Odyssey
189,750	Frankenstein	1931	27x41	VF-LB	3/04	Heritage
138,000	Babe Comes Home - style A	1927	27x41	VF-LB	11/03	Heritage
138,000	Mad Doctor - Disney	1933	27x41	NM	03/06	Heritage
117,087	Mummy	1932	27x41	G-LB	3/01	Christies
115,000	King Kong - style A	1933	41x81	VF	12/94	Sotheby
109,750	Men in Black - 3 Stooges	1934	27x41	F	4/98	Sotheby
98,900	King Kong - style B	1933	27x41	VF	12/94	Chr/Hersh
96,000	Play Ball with Babe Ruth	1920	27x41	VF-LB	4/99	Sotheby
96,000	3 Little Pigskins - 3 Stooges	1934	27x41	VF	4/99	Sotheby
89,625	Black Cat - style A	1934	22x28	F+	7/07	Heritage
89,625	Son of Frankenstein	1939	22x28	FN	11/07	Heritage
86,250	Wings - Style D	1927	26x41	VF	11/05	Heritage
83,648	Outlaw	1943	81x81		3/03	Christies
82,800	Flying Down to Rio	1933	27x41	LB	12/96	Chr/Hersh
82,600	Invisible Man	1933	14x36		11/08	HPA
80,500	King Kong - style A	1933	41x81	F	12/96	Chr/Hersh
79,800	Touchdown Mickey -Disney	1932	27x41	NM-LB	10/00	Butter
78,200	King Kong - style A	1933	27x41	NM-LB	3/02	Heritage
77,675	Stagecoach	1939	27x41	VF	7/07	Heritage
77,000	Dracula	1931	27x41	PB	5/93	Vintage
74,750	Dracula - style D	1931	27x41	VF	12/98	Low/Hersh
73,100	Casablanca	1943	81x81	LB	9/97	Sotheby
71,700	Baby Face	1933	27x41	NM-LB	11/07	Heritage
71,300	Gold Rush	1925	27x41	VF-LB	12/93	Chr/Hersh

70,700	King Kong - style B	1933	41x81	LB	11/98	Skinner
69,000	Son of Kong - style B	1933	27x41	VF-LB	7/06	Heritage
68,500	Casablanca	1943	41x81	VF-LB	4/98	Sotheby
65,725	Bride of Frankenstein	1935	22x28	FN	7/07	Heritage
65,725	Snow White & 7 Dwarfs	1937	40x60	VF	11/07	Heritage
63,250	Wings - style C	1927	27x41	VF	7/05	Heritage
60,727	Invisible Man	1933	27x41	VF-LB	9/98	Christies
60,100	Son of Kong - style B	1933	27x41	VF	12/05	emovieposter
59,750	Werewolf of London	1935	14x36	VF	7/07	Heritage
58,650	Son of Kong - style w/ Kong	1933	41x81		5/05	Vintage
57,500	Citizen Kane - style B	1940	27x41	F	7/06	Heritage
57,500	Klondike Kid - Disney	1932	27x41	VF	12/95	Chr/Hersh
57,500	Phantom of the Opera	1925	81x81	VF-LB	12/95	Chr/Hersh
57,500	Ye Olden Days - Disney	1933	27x41	VF-PB	7/06	Heritage
57,200	King Kong - style B	1933	41x81	LB	12/91	Chr/Hersh
55,200	Bride of Frankenstein - JWC	1935	22x28	F	12/97	Chr/Hersh
55,200	Invisible Man	1933	27x41	VF	12/98	Low/Hersh
54,625	Mickey's Nightmare - Disney	1932	27x41	VF	03/06	Heritage
54,625	Thief of Bagdad - carpet	1924	27x41	VF+	11/05	Heritage
53,775	Pride of the Clan	1917	41x81	FN	11/07	Heritage
52,875	Flash Gordon	1936	27x41	NM-LB	11/01	Christies
52,250	King Kong - style B	1933	27x41	LB	5/93	Vintage
51,750	Phantom of Opera	1925	27x41	VF-LB	4/98	Sotheby
50,788	Raven - style B	1935	22x28	VF	3/07	Heritage



Collector Inspector

One sheets measured 27x41 until mid 1980s and then phased to 27x40.

check paper stock - Pre-1970 one sheets should not be glossy. Clay coating didn't start until then.

always compare copyright date to initial release date.

On card stock issues, lobby cards and window cards were issued flat, half sheet and inserts were issued flat or folded, and 30x40s and 40x60s were issued rolled.

There are lots of exceptions and odd sizes that have also been issued.

Secondary printers and alternate suppliers also provided lots of oddities

For questionable posters, always use a reputable dealer.

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