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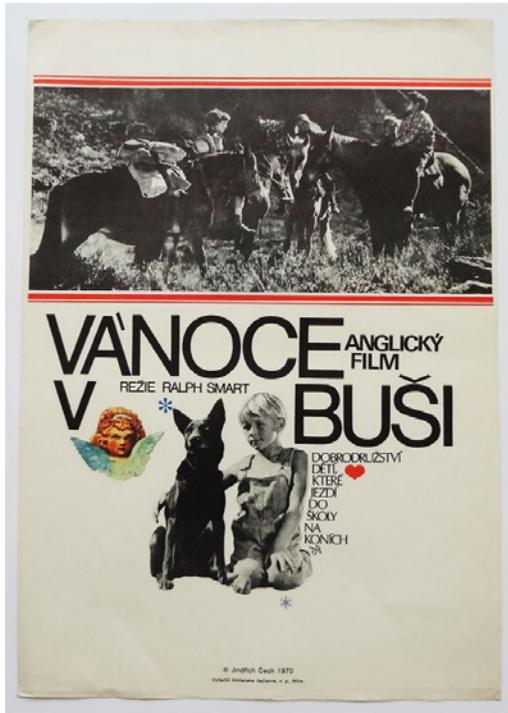
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March 2013



1. Bush Christmas, directed by Ralph Smart (1947). Original Czech poster for either the release or a revival of *Vánoce V Buši* [poster copyright is 1970]. Produced by Children's Entertainment Films, a subsidiary of J. Arthur Rank, the English company, with all filming and post-production carried out in the then exotic Australia. The poster features a couple of scenes from the movie and an inexplicable colour detail of a cherub. Poster measures 43 x 30cms. Fine. PIKE AND COOPER #323.

\$350.00



2. Melba, directed by Lewis Milestone (1953). Original American poster for *Melba* [opened in the United States 7 August 1953]. Hollywood biopic of Dame Nellie Melba stressing costumes, romance, spectacular production values, and not constrained by the events of Melba's life or the dress of the Victorian and Edwardian periods. Poster measures 106 x 68cms. Folded. Fine.

\$350.00

3. Melba, directed by Lewis Milestone (1953). Original English trade poster for the previous item [opened in the United Kingdom December 1953]. The tried and true elements from the American poster reworked for release in the United Kingdom. Poster originally appeared in *Kinematograph Weekly*, a trade publication available by subscription to cinema managers. Poster measures 28 x 43cms. One vertical fold. Fine.

\$150.00





4. Botany Bay, directed by John Farrow (1953). Original Swedish poster for *Botany Bay* [opened in Sweden on 20 April 1953], the Australian expatriate director's version of Charles Nordhoff and James Norman Hall's novel (published 1941) which conflates the story of a ship from the First Fleet and a reworking of the Bounty mutiny (with a wrongly accused American medical student replacing Fletcher Christian). A spectral poster which relies on the image of Alan Ladd as Hugh Tallant and a subtle attempt at conveying the movement of the sea and wind to promote the movie. Poster measures 100 x 70cms. Fine. \$450.00

5. The Shiralee, directed by Leslie Norman (1957). Original German poster for *Kostbare Bürde* [opened Germany c.1958]. Character driven design with images of the three leads and a little space found for a detail of two men in a fistfight and no mention of the setting. Poster measures 84 x 59cms. Folded. Fine. PIKE AND COOPER #345. \$450.00

6. Melbourne Rendezvous, directed by René Lucot (1957). Original Swedish poster for *Rekord – Olympiaden i Melbourne* [opened in Sweden on 13 May 1957]. The official documentary record of the Melbourne Olympics; official because the exclusive rights were sold to the C.S.A., a French production company. Poster measures 69 x 32cms. A couple of pinholes, else fine. \$500.00

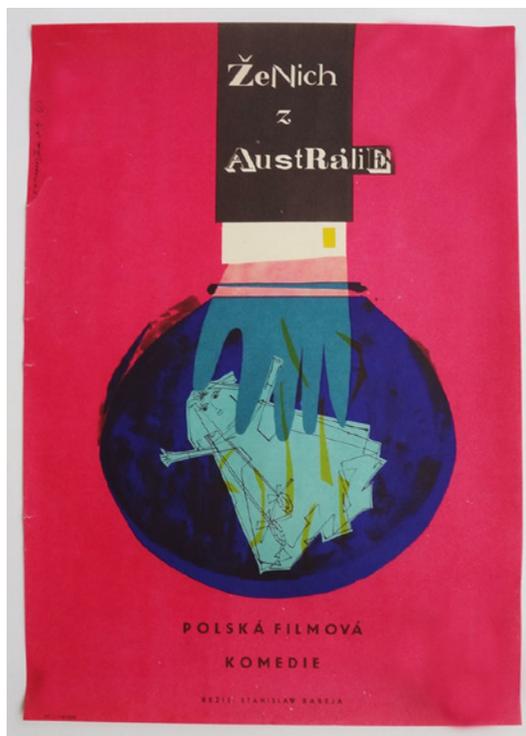
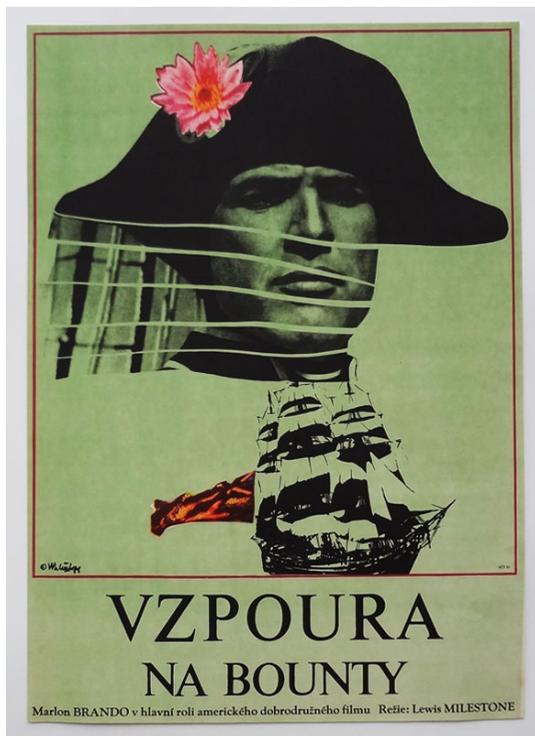


7. On the Beach, directed by Stanley Kramer (1959). Original Swedish poster for *På Stranden* [opened in Sweden on 17 December 1959, simultaneously with premieres in Melbourne, New York, Moscow and Berlin. The Cold War as a promotional device. Has this ever happened before or since?]. Stanley Kramer's adaptation of Nevil Shute's apocalyptic novel filmed in and around Melbourne in early 1959. The poster design follows the American conventions of the actors' names and faces while the remainder of the design concentrates on a threatening submarine, a black abstract shape and the suggestion of radiation. Poster measures 100 x 70cms. Slight abrasion old top fold, else fine. PIKE AND COOPER #352 \$450.00

The Endless Horizon

8. The Sundowners, directed by Fred Zinnemann (1960) Original German poster for *Der Endlose Horizont* [opened in West Germany 11 August 1961]. The European view of Australia: an orange sun and degrees of brown and yellow. Poster measures 84 x 58cms. Folded. Fine. PIKE AND COOPER #355. \$450.00

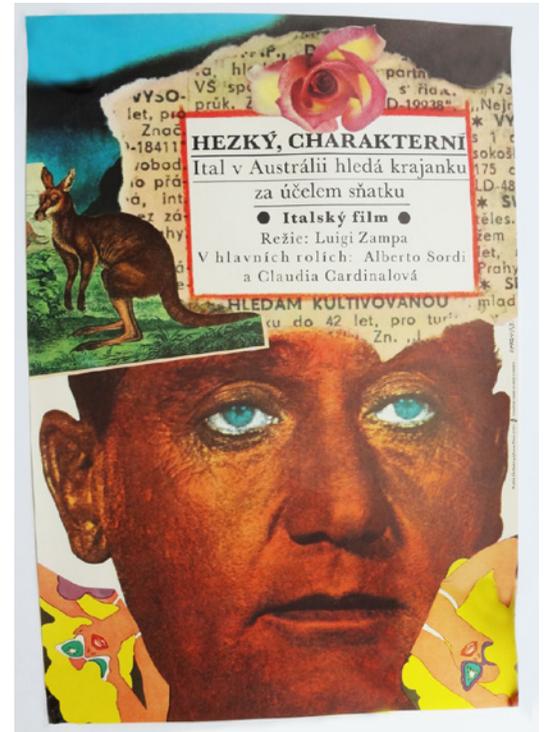
9. The Sundowners, directed by Fred Zinnemann (1960) Original Swedish poster for *Vidernas Vagabond* [opened in Sweden in 1961]. Combination of scenes and leading actors and, like *The Shiralee*, ignoring its setting. Poster measures 100 x 70cms. A couple of chips and one short tear on the bottom edge, else fine. PIKE AND COOPER #355. \$450.00



10. Mutiny on the Bounty, directed by Lewis Milestone (1962). Original Czech poster for *Vzpouora Na Bounty* [opened in Czechoslovakia in 1971]. The fourth movie version, second from Hollywood, with Marlon Brando and Trevor Howard as Fletcher Christian and Captain Bligh respectively. The poster design uses colour and black and white to contrast the Bounty, a troubled Brando and colour for the essence of Tahiti that works its way into the mutineers' consciousnesses. Poster designed by Vladimír Václav Paleček. Poster measures 40 x 28cms. Fine. \$350.00

11. Wife for an Australian, directed by Stanislaw Bareja (1964). Original Czech poster for *Zona dla Australijczyka*. A Polish comedy with an Australian Polish farmer as protagonist. Robert Wolanski arrives home with the task of finding a bride in three days and returning to Australia [available on YouTube in 10 parts without subtitles @ <http://www.youtube.com/watch?v=nFOUopQW2Pw>] Australia was prominent in Polish consciousness during the postwar years – over 50,000 Poles emigrated here between 1947 and 1954 – and the movie makes much of the contrast between the social customs and behaviour of Poles and those Wolanski has learnt in Australia. The poster design stresses the transaction of the purchase of a wife: each letter of the title in a different typefaces, as if clipped from another source, sitting over a large hand reaching down to grab a woman. Poster measures 36 x 26cms. One short tear halfway along left edge, else fine. \$300.00

12. Ned Kelly, directed by Tony Richardson (1970). Original German poster for *Kelly der Bandit* [opened in West Germany 1970]. A full length image of Mick Jagger pushes the usual element of Kelly's armour to the background of the image. The poster promotes Mick Jagger and Tony Richardson – star and director – and removes any Australian context. Poster measures 84 x 59cms. Folded. Fine. PIKE AND COOPER #379. \$300.00



13. Walkabout, directed by Nicolas Roeg (1971). Original Japanese poster for *Walkabout*, Roeg's first movie as a feature director (after his collaboration with Donald Cammell on *Performance*). The familiar images for the movie, excluding the bizarre one, bottom left, of the Aboriginal protagonist wrestling a kangaroo while surrounded by camels, other kangaroos and a crocodile eating a frill necked lizard. Poster measures 72 x 51 cms. Rolled. Fine. PIKE AND COOPER #390. \$350.00

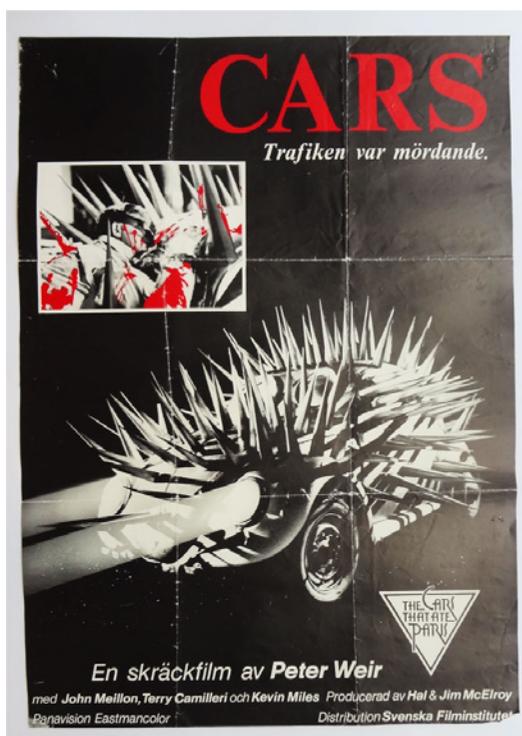
... the crisp snap of a pull-tab aluminum beer can may never replace the creaking door as a clue to horror, but in [*Wake in Fright*] it makes a reasonable try. Roger Greenspan, *The New York Times*

14. Wake in Fright, directed by Ted Kotcheff (1971). Original American poster for the return season in New York where it had first appeared as *Outback* on 20 February 1972. Forty years on *Wake in Fright* is now "a lost classic from the outback" with, for anyone who has heard him speak, the outlandish claim from Martin Scorsese that "it left me speechless". Poster measures 102 x 70 cms. Rolled. Fine. PIKE AND COOPER #391. \$100.00

15. A Girl in Australia, directed by Luigi Zampa (1971). Original Czech poster for *Hezký, Charakterní, Ital v Austrálii hledá krajanku za účelem sňatku* [original title: *Bello, onesto, emigrato Australia sposerebbe compaesana illibata*; opened Czechoslovakia, c.1973]. Filmed in Australia in February and March 1971 and concerned with the complications produced by an Italian migrant advertising for an Italian wife and a reply from a Roman prostitute seeking a new life. The poster features a large close-up of Alberto Sordi, the male lead, with a collage above his head of the details of the movie in the form of a newspaper classified, a rose above these details, and a kangaroo off to one side. Poster measures 40 x 28 cms. Rolled. Fine. PIKE AND COOPER #396. \$300.00



16. The Adventures of Barry McKenzie , directed by Bruce Beresford (1972) Original English poster for *The Adventures of Barry McKenzie* [opened in the United Kingdom 12 October 1972]. The design uses the map of Australia plus the comic book image of Barry McKenzie and some local endorsements to promote its subject. Poster measures 76 x 101cms. Folded. A couple of short tears at folds, else fine. PIKE AND COOPER #400 \$350.00



17. The Cars that Ate Paris, directed by Peter Weir (1974), Original Swedish poster for *Cars Trafiken var mördande* [opened in Sweden 4 February 1983]. Peter Weir's first feature arrived in Sweden after the director had made four other features and couple of television movies. The poster design goes with the best known image from the movie and adds an explanatory graphic detail of one of the victims. Folder measures 86 x 60cms. Folded. Very good. PIKE AND COOPER #420. \$350.00

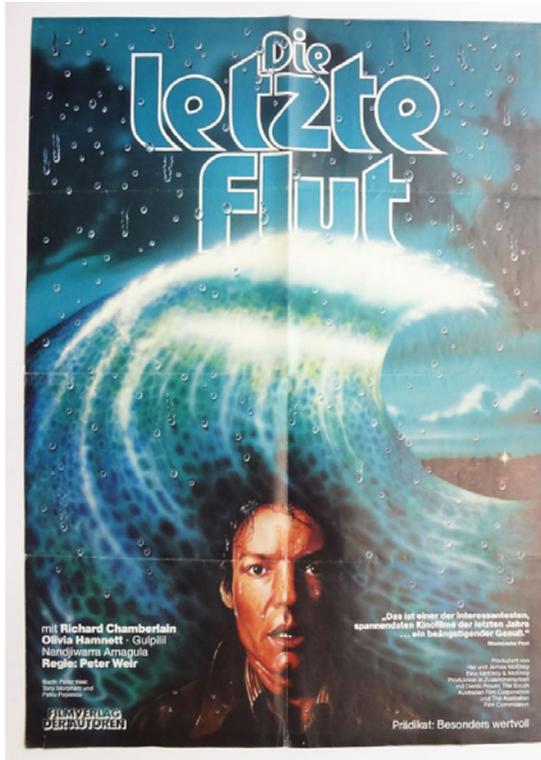
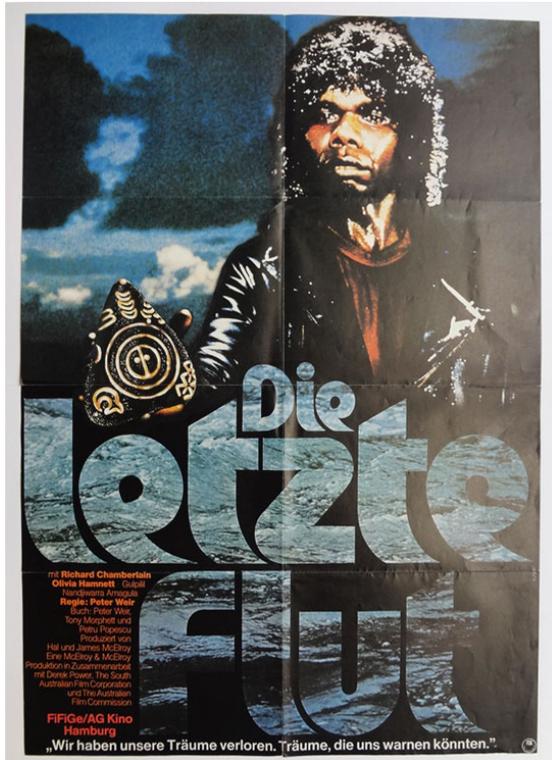


18. Sidecar Racers, directed by Earl Bellamy (1975) Original Japanese poster for *Sidecar Racers*. Heavy on graphics for the action of the movie with John Meillon, Wendy Hughes and Peter Graves consigned to the bottom of the design. Poster measures 73 x 52cms. Rolled. Fine. PIKE AND COOPER #431. \$300.00



19. The FJ Holden, directed by Michael Thornhill (1977). Original Swedish poster for *Raggårket* [opened in Sweden 17 April 1978]. Michael Thornhill's movie about Bankstown during the 1970s has produced the movie poster with the most explanatory text that I've seen. Poster measures 100 x 70cms. Folded. Fine. pike and pooper per #472 \$300.00

20. Summerfield, directed by Ken Hannam (1977). Original East German poster for *Summerfield* [opened East Germany 1980]. As enigmatic a poster as you can imagine that, I presume, represents the diseased blood cells which drive the movie's plot. Poster measures 57 x 80cms. Folded. Fine. PIKE AND COOPER #481. \$300.00



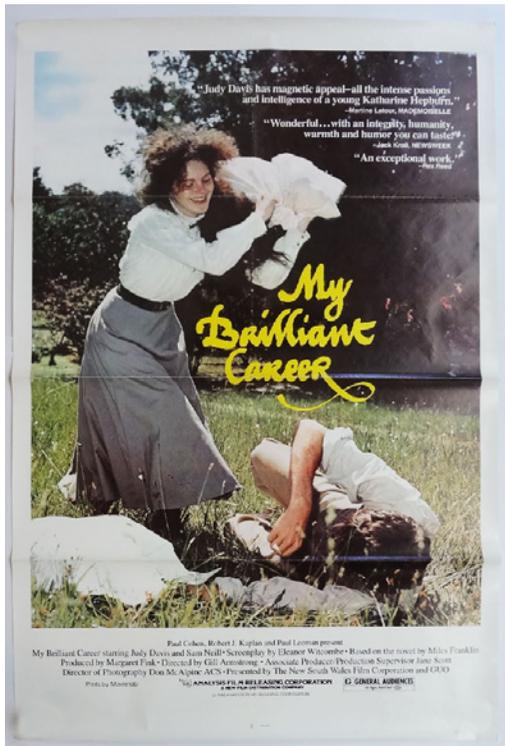
21. The Last Wave, directed by Peter Weir (1977).Original German poster for *Die letzte Flut* [opened West Germany 15 September 1978]. One of two German designs produced for local release: the first stresses the Aboriginal understanding of the apocalyptic conditions about to arrive in Sydney. Poster measures 84 x 60cms. Folded. Short tear at bottom of middle vertical fold, else fine. PIKE AND COOPER #486. \$300.00

22. The Last Wave, directed by Peter Weir (1977).Original German poster for *Die letzte Flut* [opened West Germany 15 September 1978].The other German design stresses the presence of Richard Chamberlain, the leading actor, and attempts to visualise the wave at the climax of the movie. Poster measures 84 x 60cms. Folded. Fine. PIKE AND COOPER #486. \$300.00

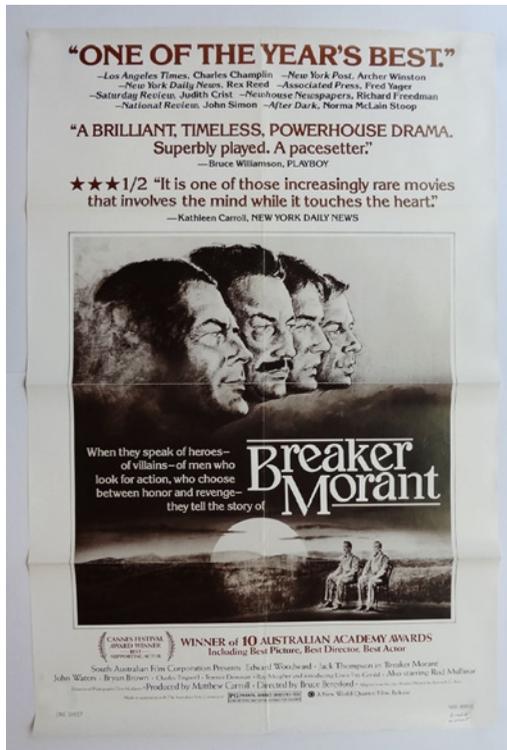
23. The Last Wave, directed by Peter Weir (1977).Original Swedish poster for *Den Sista Vågen* [opened Sweden 6 October 1978].A more abstract and apocalyptic design than the two previous German posters combined with the Swedish preference for explanatory text. Poster measures 100 x 70cms. Folded. Fine. PIKE AND COOPER #486. \$300.00



24. Mad Max, directed by George Miller (1979). Original German poster for *Mad Max* [opened West Germany 29 February 1980]. Max Rockatansky takes on more human dimensions while his car increases in importance and its technical specifications find their way into the promotional caption. Poster measures 83 x 59cms. Folded. Fine. \$300.00



25. My Brilliant Career, directed by Gillian Armstrong (1979). Original American poster for *My Brilliant Career* [first shown in the United States at the New York Film Festival 6 October 1979 and commercially 1 February 1980]. The American ingredients: a romantic scene from the movie and three endorsements from reviewers. Poster measures 103 x 69cms. Folded. Fine. \$300.00



When they speak of heroes – of villains - of men who look for action, who choose between honor and revenge – they tell the story of Breaker Morant

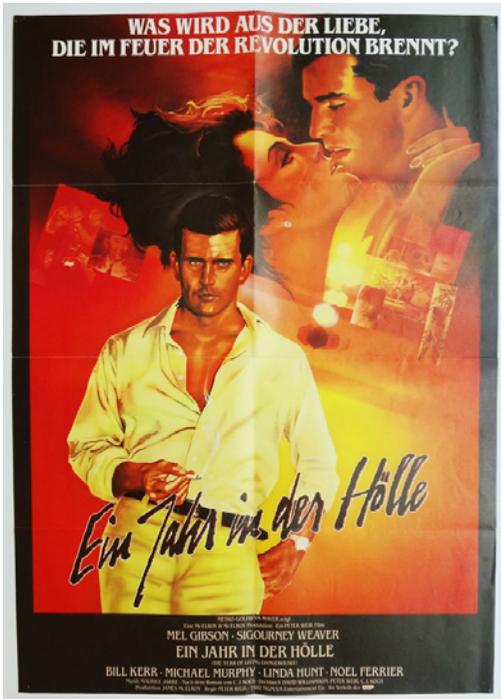
26. Breaker Morant, directed by Bruce Beresford (1980). Original American poster for *Breaker Morant* [first shown in the United States at the New York Film Festival, October 1980 and, judging by the endorsements on the poster, released more widely in 1981]. A reworking of the Mt. Rushmore type imagery of the four accused combined with as many endorsements as possible and the above caption; aka the dominant American style. Poster measures 104 x 69cms. Folded. Fine.

\$300.00



27. Breaker Morant, directed by Bruce Beresford (1980). Original Swedish poster for *Ärans Fält* [opened Sweden 14 September 1981, after a screening at the Göteborgs Film Festival in January of that year]. The design is a combination of an inaccurate illustration of the movie's final execution beneath photographs of the leading characters and not the usual tableau of the accused. Poster measures 100 x 70cms. Folded. One nick, else fine.

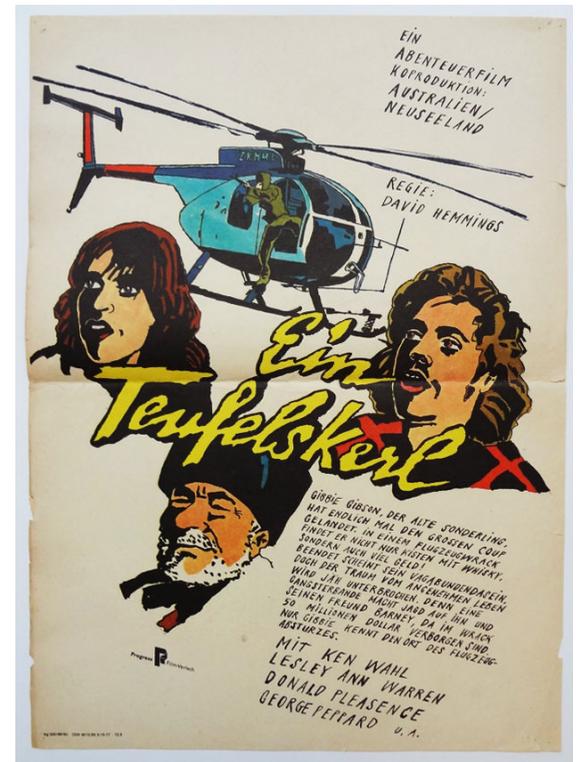
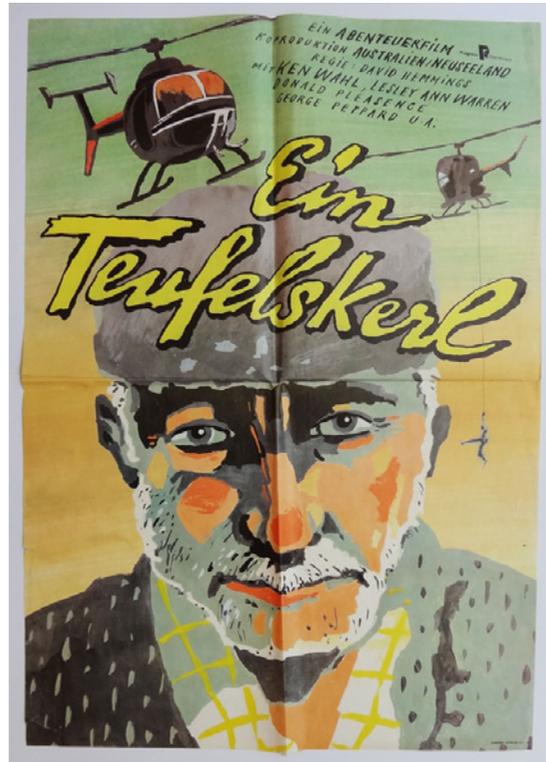
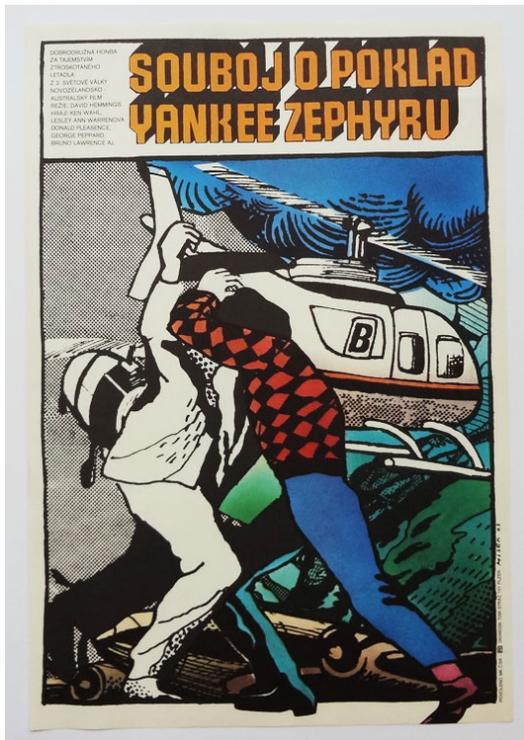
\$300.00



28. The Year of Living Dangerously, directed by Peter Weir (1982). Original German poster for *Ein Jahr in der Hölle* (opened West Germany 27 May 1983]. Like *The Last Wave* and *The Portrait of a Lady*, both featured in this catalogue, two designs were produced for the German release. This version stresses the romance between Guy Hamilton and Jill Bryant while suppressing the Indonesian setting and coup. Poster measures 83 x 58cms. Folded. Fine. \$300.00



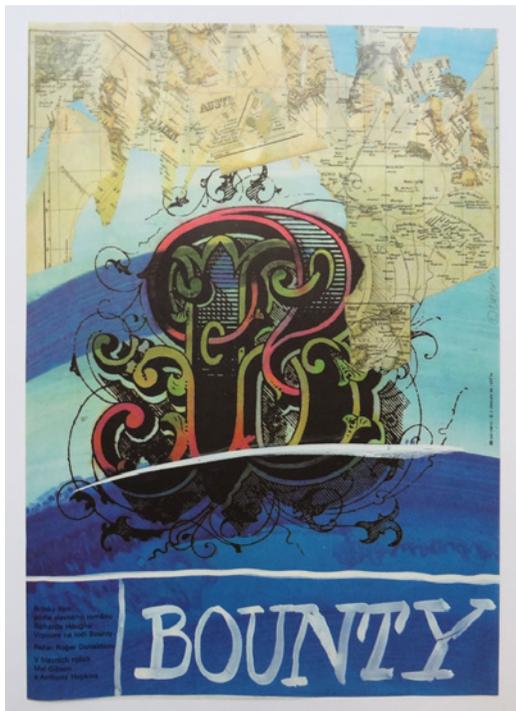
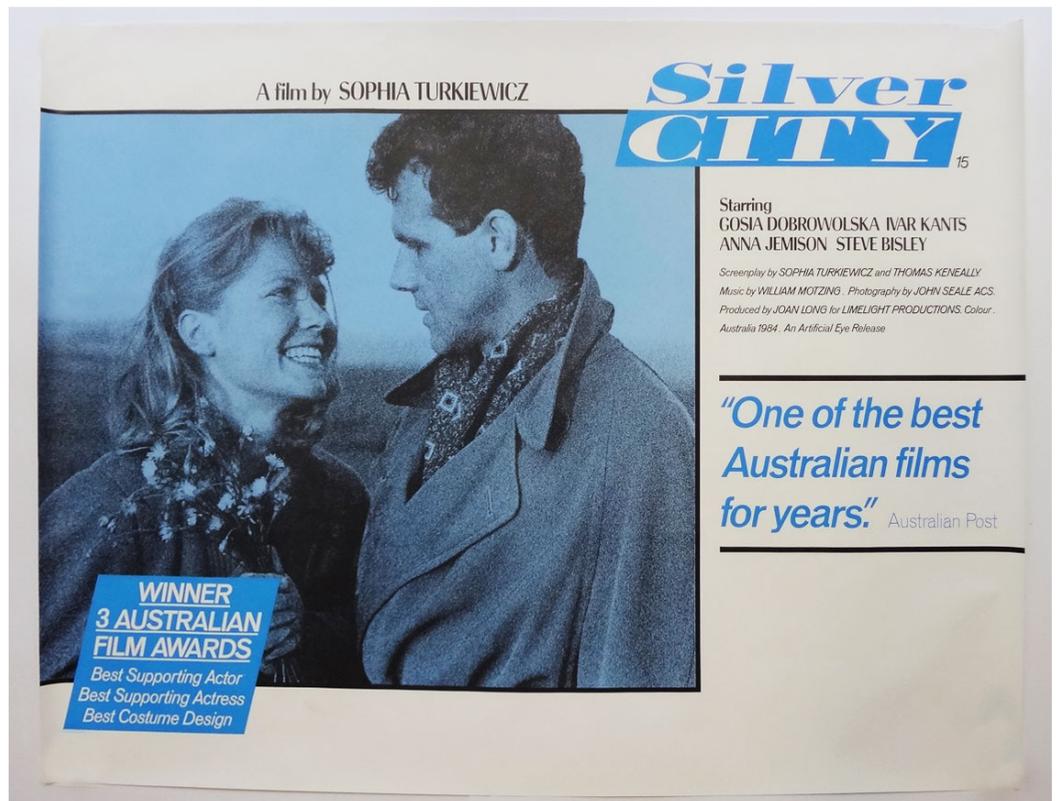
29. The Year of Living Dangerously, directed by Peter Weir (1982). Original German poster for *Ein Jahr in der Hölle* (opened West Germany 27 May 1983]. The second design: Billy Kwan finds his way into the image along with the suggestion of a crowd and a stamp, "Jakarta 11-Feb-65". Poster measures 83 x 58cms. Folded. Fine. \$300.00



30. Race for the Yankee Zephyr, directed by David Hemmings (1981). Original Czech poster for *Souboj o Poklad Yankee Zephyru* [opened in Czechoslovakia in 1983]. All action poster Czech style: a struggle between two men, two helicopters; and conveyed by the contrast between colour and black and white. Poster designed by Karel Mířák. Poster measures 42 x 29cms. Fine. \$150.00

31. Race for the Yankee Zephyr, directed by David Hemmings (1981). Original East German poster for *Ein Teufelskerl* [opened in East Germany 1983]. An enigmatic poster design with only the images of the helicopters giving some idea that this may be an action movie. Poster measures 81 x 58cms. Folded. One short tear bottom left corner, else fine. \$150.00

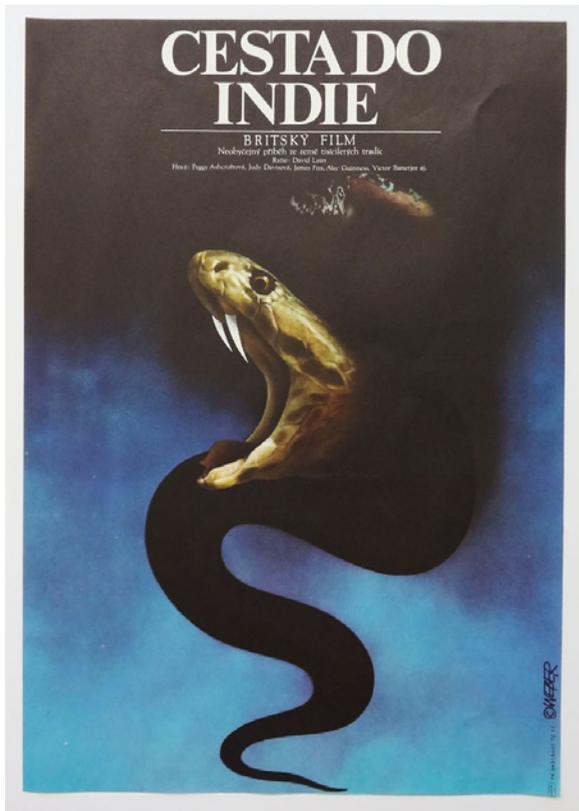
32. Race for the Yankee Zephyr, directed by David Hemmings (1981). Variant smaller East German poster for *Ein Teufelskerl* [opened in East Germany 1983]. It's interesting to compare this poster to the previous item. Added are: a partial synopsis, images of the heads of a younger man and woman, and the helicopter commando of some sort about to jump out with a gun. Poster measures 41 x 30cms. A couple of minor chips, one old horizontal fold, else fine. \$150.00



33. The Return of Captain Invincible, directed by Philippe Mora (1983). Original German poster for *Captain Invincible* [opened West Germany 17 February 1984]. Given its post shooting problems and subsequent legal wrangling, it's surprising that a poster for this movie exists (see http://en.wikipedia.org/wiki/The_Return_Of_Captain_Invincible). The mix of ingredients in the poster's design and, though not credited on this poster, songs by Richard O'Brien and Richard Hartley [*The Rocky Horror Show*] in the movie, give some indication of the tone that *Captain Invincible* was pursuing. Poster measures 82 x 66cms. Folded. Fine. \$150.00

34. Silver City, directed by Sophie Turkiewicz (1984). Original English poster for *Silver City* [opened in the United Kingdom 1985]. The next generation's version of the European migrant experience in Australia. Poster measures 76 x 101cms. Rolled. Fine. \$300.00

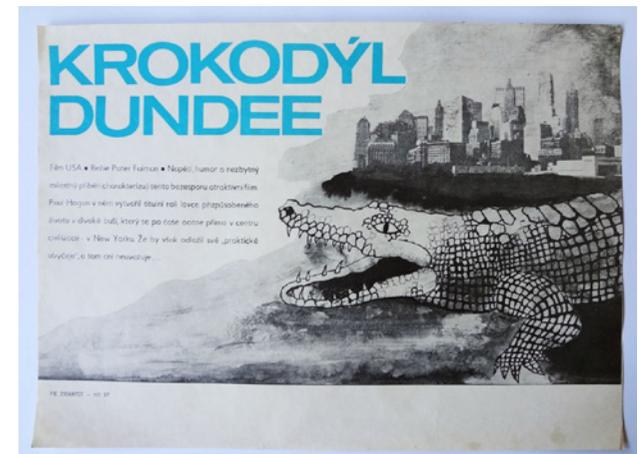
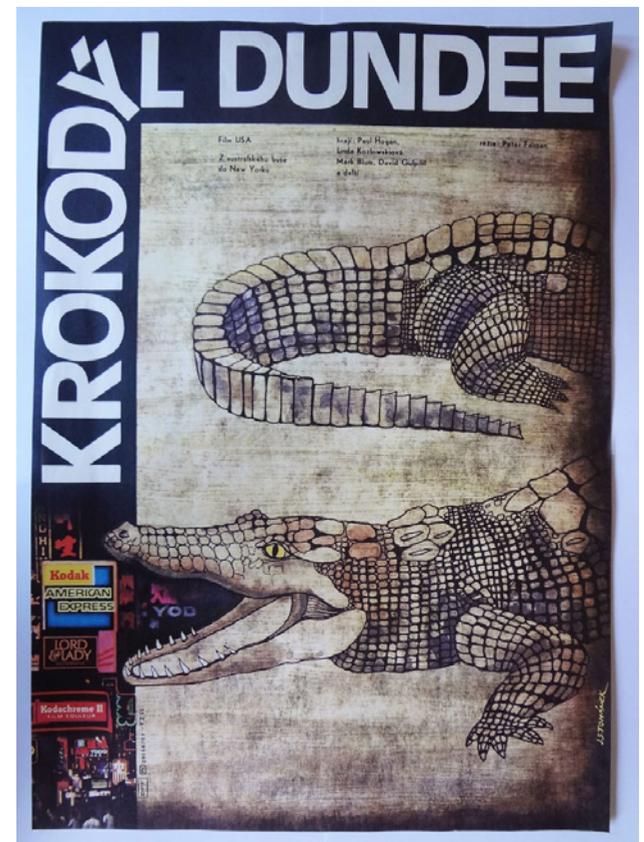
35. The Bounty, directed by Roger Donaldson (1984). Original Czech poster for *Bounty* [opened Czechoslovakia in 1986]. A brilliant poster combining elements of collage, ambiguous central illustration and title caption; designed by Zdeněk Ziegler. Poster measures 40 x 28cms. Fine. \$150.00



36. A Passage to India, directed by David Lean (1984). Original Czech poster for *Cesta Do Indie* [opened in Czechoslovakia in 1985]. Judy Davis' big step, aided by her first Academy Award nomination, to an international career. Poster measures 40 x 28cms. Fine. \$150.00

37. The Coca Cola Kid, directed by Dušan Makavejev (1985). Original English poster for *The Coca Cola Kid* [opened in the United Kingdom 19 July 1985], the third of the Serbian director's [after *Sweet Movie* and *Montenegro*] three movies made during his exile between 1972 and 1988. The poster captures the tensions of the movie between American capitalism, in the form of Coca-Cola, and the locally made Australian product. Poster measures 48 x 63cms. Rolled. Fine. \$300.00

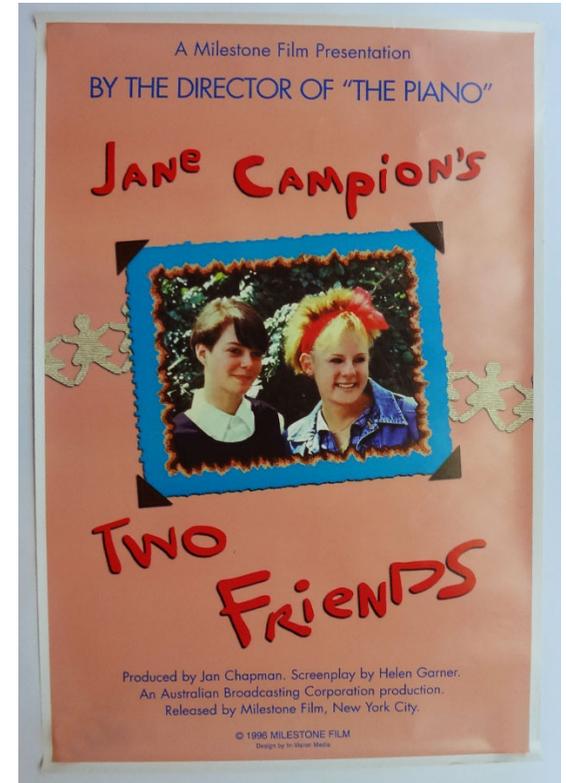
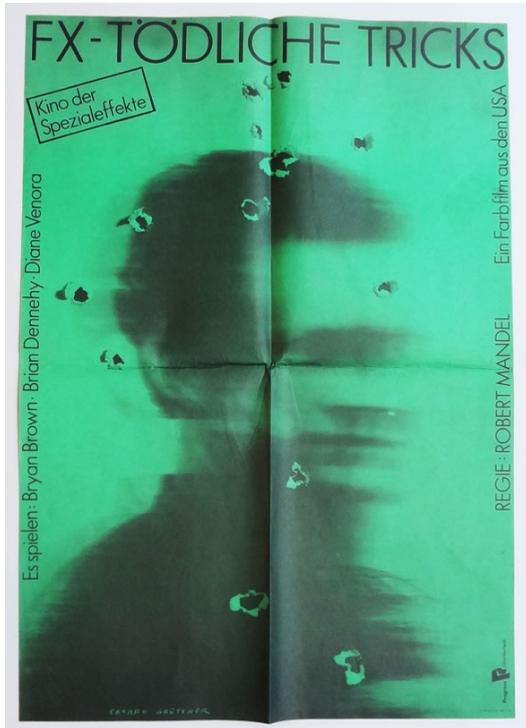
38. Cactus, directed by Paul Cox (1986). Original East German poster for *Kaktus* [opened 1989]. A spectacular design for Paul Cox's movie about blindness. Poster measures 80 x 58cms. Folded. Fine. German. \$250.00



39. Crocodile Dundee, directed by Peter Faiman (1986). Original Polish poster for *Krokodyl Dundee* [opened in Poland in 1987]. Simulated computer imagery by A.Pagowski for a movie poster. Was this a first? Poster measures 92 x 67cms. One old horizontal fold; now rolled. Fine. \$300.00

40. Crocodile Dundee, directed by Peter Faiman (1986). Original Czech poster for *Krokodýl Dundee* [opened in Czechoslovakia in 1987]. The Czech designer find the image of the crocodile irresistible and makes a little room for New York and the movie's title. Poster designed by J.S.Tománek. Poster measures 40 x 28cms. Fine. \$300.00

41. Crocodile Dundee, directed by Peter Faiman (1986). Original Czech poster for *Krokodýl Dundee* [opened in Czechoslovakia in 1987]. A smaller, alternative Czech poster featuring a prominent crocodile and, unusual for a Czech poster, more explanatory text. Poster measures 21.5 x 30cms. Fine. \$300.00



42. F/X Murder, directed by Robert Mandel (1986). Original East German poster for *FX –Tödliche Tricks* [opened in East Germany 19 February 1988]. A brilliantly suggestive poster for the only (?) movie with Bryan Brown in the leading role. Poster measures 82 x 57cms. Folded. Fine. \$150.00

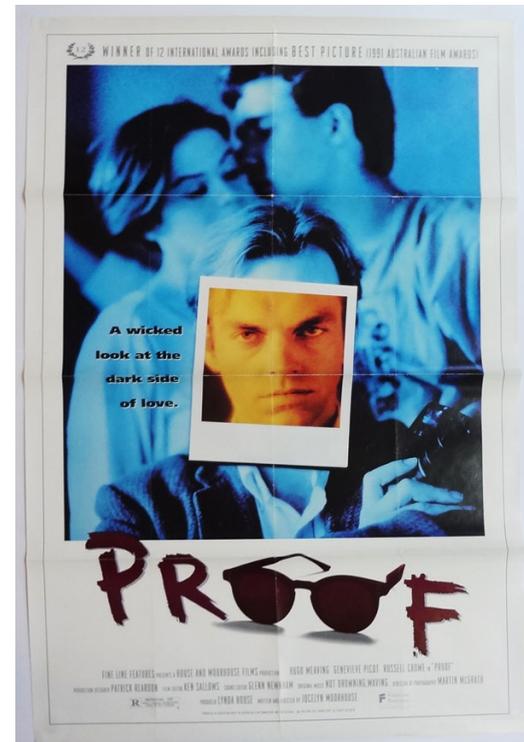
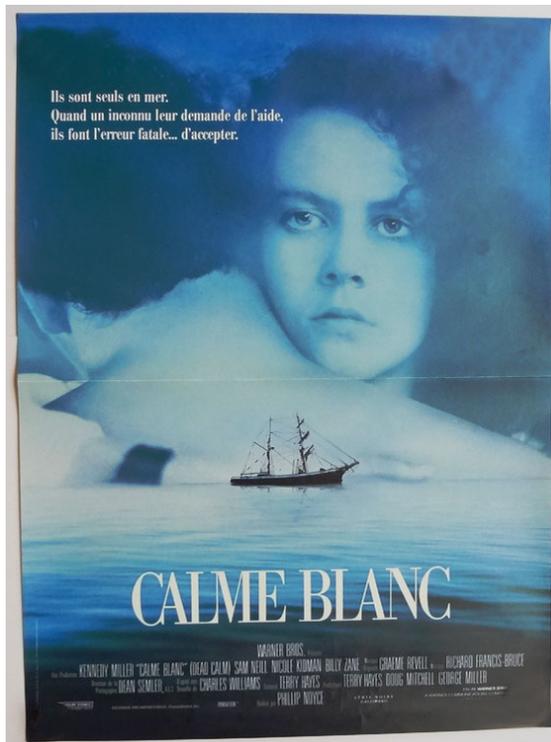
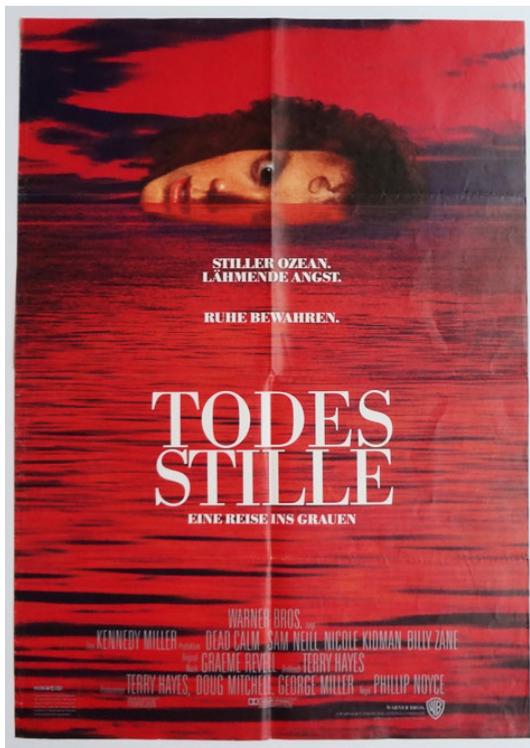
43. Travelling North, directed by Carl Schulz (1987). Original East German poster for *Reise Nach Norden* [opened 1989] Palm trees and golden light as the environment for retirement with telltale black strokes raining down on the idyllic scene. Poster measures 81 x 58cms. Folded. Fine. \$250.00

44. Two Friends, directed by Jane Campion (1987). Original American poster for *Two Friends* [opened in the United States 24 April 1996], Jane Campion's almost feature length first movie, made for ABC television, and released in the United States after the commercial and critical successes of *An Angel at My Table* and particularly *The Piano*. Poster measures 99 x 67cms. Rolled. Fine. \$150.00



45. Crocodile Dundee II, directed by John Cornell (1988). Original Polish poster for *Krokodyl Dundee II* [opened in Poland in 1989]. A striking black and white poster by M. Wasilewski which works the teeth of the crocodile into the New York skyline. Poster measures 69 x 96cms. One old horizontal fold; now rolled. Fine. \$300.00

46. Crocodile Dundee II, directed by John Cornell (1988). Original Czech poster for *Krokodýl Dundee II* [opened in Czechoslovakia in 1989]. The standard image from the movie poster worldwide. Poster measures 42 x 30cms. Fine. \$150.00



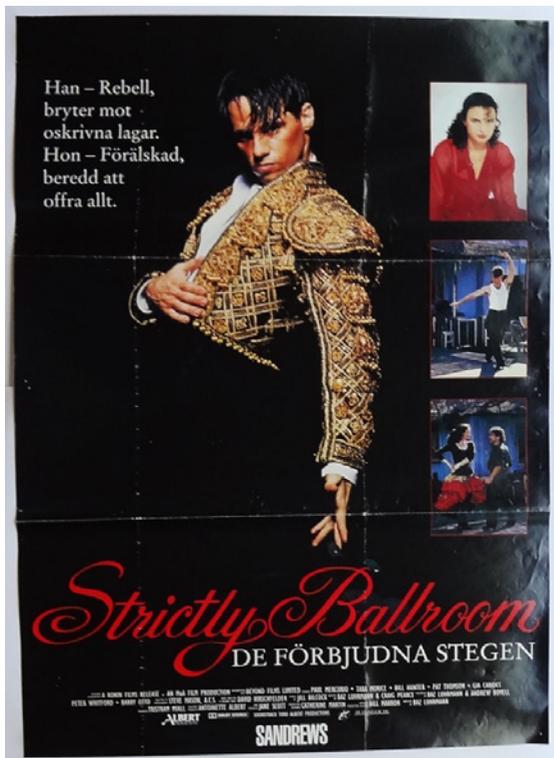
47. Dead Calm, directed by Philip Noyce (1989). Original German poster for *Todes Stille* [opened in West Germany 27 July 1989]. A combination of similar design elements to the Czech poster from last year's catalogue made less suggestive by the American ingredients of colour, caption and leading actor. Poster measures 84 x 58cms. Folded. Fine. \$200.00

Ils sont seuls en mer. Quand un inconnu leur demande de l'aide, ils font l'erreur fatale ... d'accepter.

48. Dead Calm, directed by Philip Noyce (1989). Original French poster for *Calme Blanc* [opened in France 23 August 1989]. Philip Noyce's horror movie. The threat is carried in the poster by the caption, above, and Nicole Kidman's expression. Poster measures 53 x 39cms. Old horizontal fold; now rolled. Fine. \$200.00

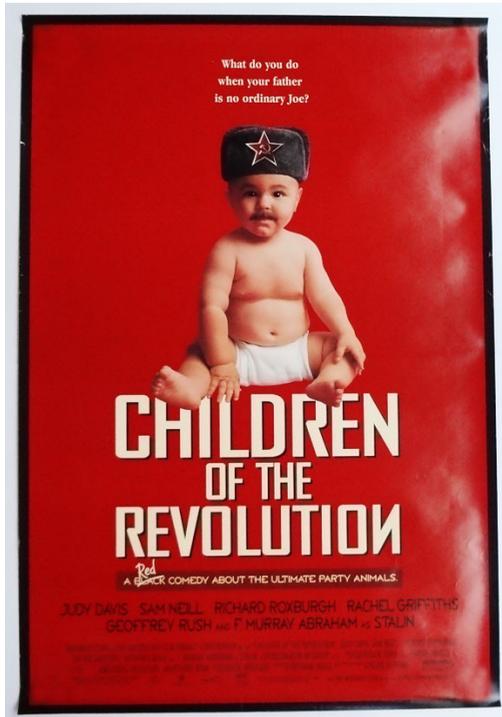
A wicked look at the dark side of love

49. Proof, directed by Jocelyn Moorhouse (1991). Original American poster for *Proof* [opened in the United States 20 March 1992]. The American ingredients signifying uncertainty about the movie to promote: vague image plus suggestive caption plus awards won. Poster measures 103 x 69cms. Folded. Fine. \$150.00



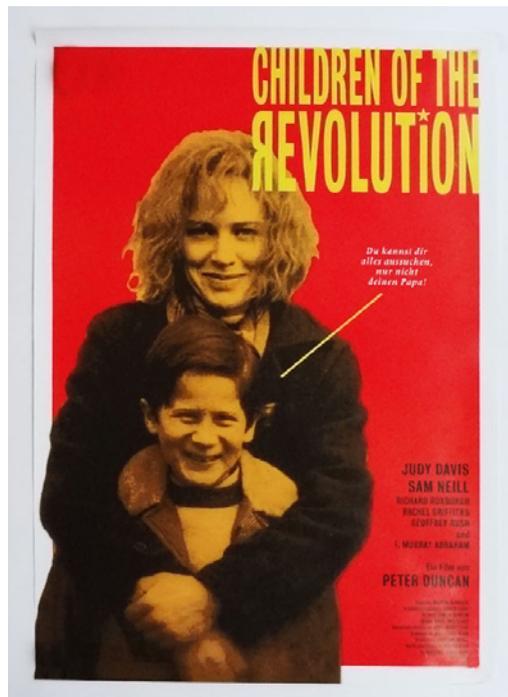
50. Strictly Ballroom, directed by Baz Luhrmann. Original Swedish poster for *De Förbjudna Stegen* [opened Sweden 11 December 1992]. Three smaller scenes and a larger half portrait of Paul Mercurio as Scott Hastings combined with a caption – the American style reaches Scandinavia. Poster measures 100 x 70cms. Folded. Near fine. \$150.00

51. The Piano, directed by Jane Campion (1993). Original German poster for *Das Piano* [opened 12 August 1993]. One of a no. of variant designs featuring the McGraths, mother and daughter, and a piano on a very grey New Zealand beach. Poster measures 59 x 83cms. Folded. A couple of very short tears at two folds, else fine. \$150.00



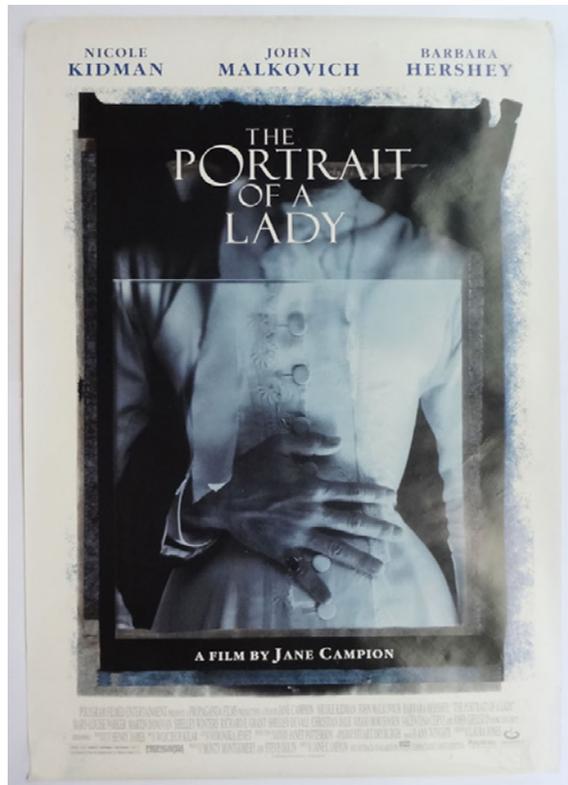
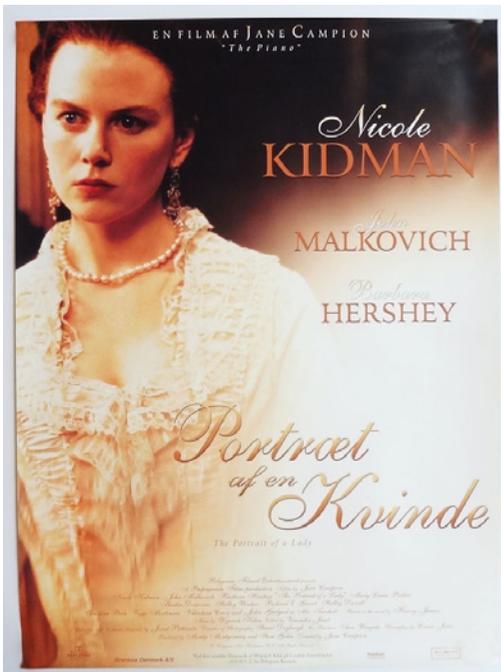
What do you do when your father is no ordinary Joe?

52. Children of the Revolution, directed by Peter Duncan (1996). Original American poster for *Children of the Revolution* [opened in the United States 30 April 1997]. A playful poster that puns – visually and verbally – on the premise of the movie. Poster measures 101 x 68cms. Rolled. Fine. \$150.00



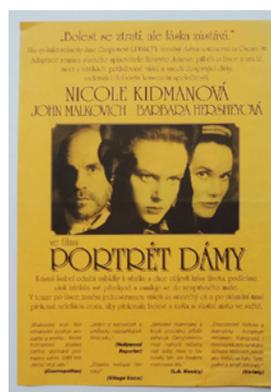
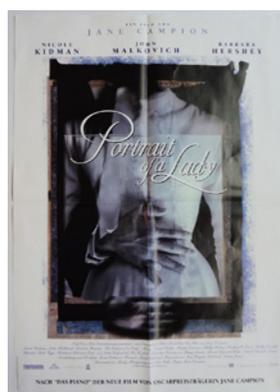
Du kannst dir alles aussuchen, nur nicht deinen Papa!

53. Children of the Revolution, directed by Peter Duncan (1996). Original German poster for *Children of the Revolution* [opened in Germany 26 November 1998]. A more sedate poster than the American version with the caption taking the emphasis away from the movie's outlandish premise. Poster measures 84 x 59cms. Rolled. Fine. \$150.00

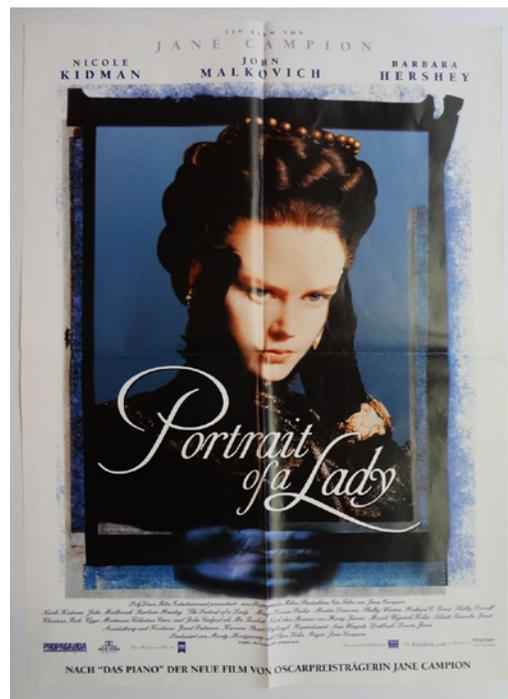


54. The Portrait of a Lady, directed by Jane Campion (1996). Original Danish poster for *Portræt af en Kvinde* [opened in Denmark 20 December 1996]. Like the German poster below, the design of the Danish poster develops from what can be read into the image of Nicole Kidman as Isobel Archer. Poster measures 86 x 62cms. Rolled. Fine. \$175.00

55. The Portrait of a Lady, directed by Jane Campion (1996). Original American poster for *The Portrait of a Lady* [opened in the United States 24 December 1996]. The most suggestive of the posters here at conveying the movie's themes: restraint, darkness, and the exercise of power. The one American poster in this catalogue closest in design to the Czech and Polish posters. Poster measures 103 x 69cms. Rolled. Near fine. \$175.00



56. The Portrait of a Lady, directed by Jane Campion (1996). Original German poster for *Portrait of a Lady* [opened Germany 9 January 1997]. One of two German designs produced for local release. The posters demonstrate the two dominant designs (with the exception of the Czech version, see item 58) used to promote the movie. Something of a cross between the two previous posters: a different image of Nicole Kidman as Isobel Archer enclosed in the same heavy black frame. Poster measures 83 x 59cms. Folded. Fine. \$175.00



57. The Portrait of a Lady, directed by Jane Campion (1996). Original German poster for *Portrait of a Lady* [opened Germany 9 January 1997]. The other German version, first used for the American release, see item 55. Poster measures 83 x 59cms. Folded. Fine. \$175.00

Bolest se ztratí, ale láska zůstává

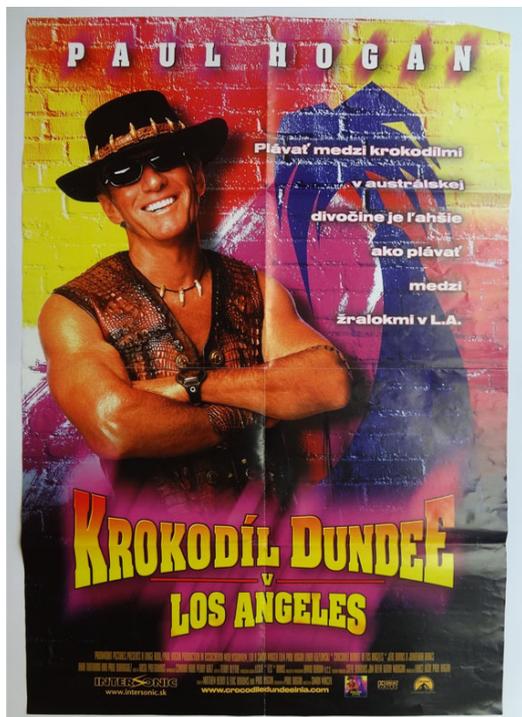
58. The Portrait of a Lady, directed by Jane Campion (1996). Original Czech poster for *Portrét Dámy* [opened the Czech Republic in 1997]. An atypical Czech poster: the image of Nicole Kidman as Isobel Archer remains at the centre, though much reduced, and enclosed by images of Gilbert Osmond and Madame Merle who, in their turn, are enclosed by explanatory text and endorsements from American reviews. Poster measures 42 x 30cms. Sunned at extremities, else fine. \$175.00



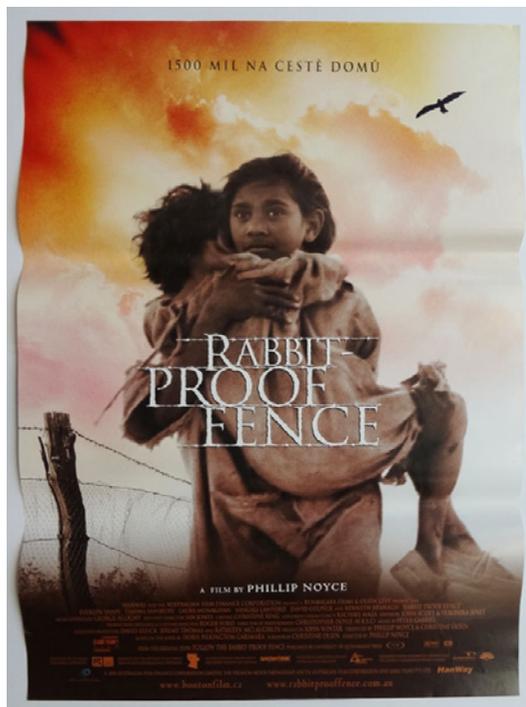
59. **Two Hands**, directed by **Gregor Jordan (1999)**. Original Czech poster for *Two Hands* [opened Czech Republic 23 March 2000]. Images from the movie worked into a design. Poster measures 20 x 42cms. Fine. \$200.00

60. **Holy Smoke**, directed by **Jane Campion (1999)**. Original American poster for *Holy Smoke* [opened in the United States 22 February 2000 after festival screenings and limited runs between October 1999 and January 2000]. One of the versions of the poster that simulates the cover of the *Tabloid Times* to sketch out the ingredients of the movie. Poster measures 102 x 68cms. Rolled. Fine. \$150.00





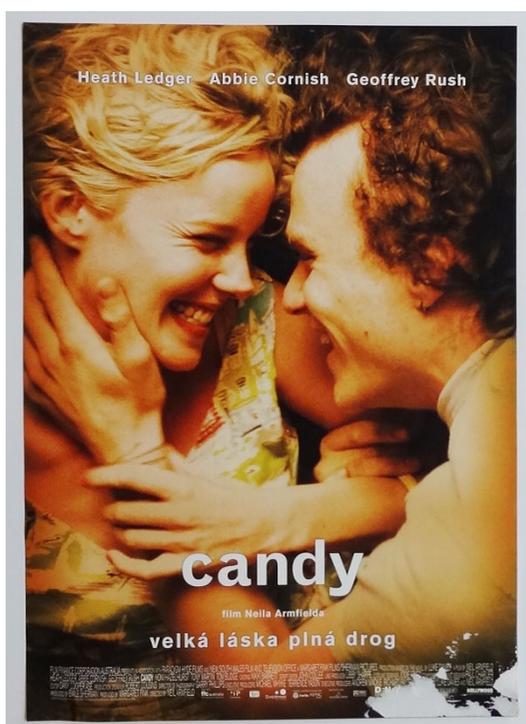
61. Crocodile Dundee in Los Angeles, directed by Simon Wincer (2001). Original Czech poster for *Krokodíl Dundee v Los Angeles* [opened in the Czech Republic 2 August 2001]. American image and design replaces a local version. Poster measures 96 x 64cms. Folded. Fine. \$100.00



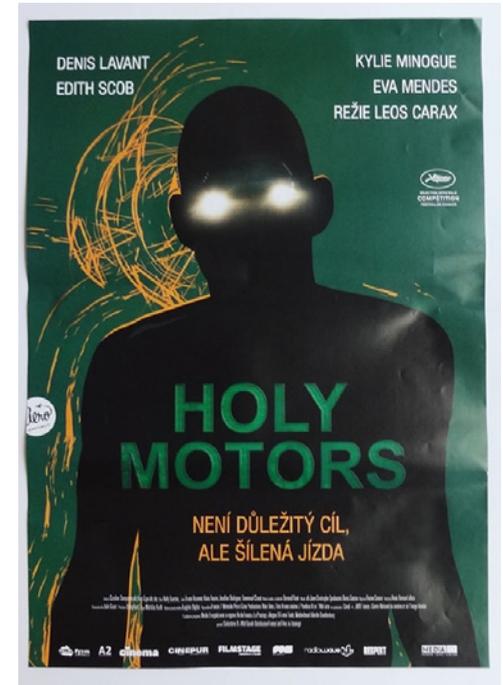
62. Rabbit Proof Fence, directed by Philip Noyce (2002). Original Czech poster for *Rabbit Proof Fence* [opened the Czech Republic 17 July 2003 after a screening two weeks earlier at the Karlovy Vary Film Festival]. The stoic, optimistic image of Molly and Daisy, as opposed to one of A.O. Neville (played by Kenneth Branagh), and which is now emblematic of the movie. Poster measures 82 x 56cms. Rolled. Fine. \$100.00



63. Somersault, directed by Cate Shortland (2004). Original American poster for *Somersault* [opened at festivals across the United States in the second half of 2005 and commercially 14 April 2006]. The American ingredients signifying uncertainty about the movie [see item 49]: striking central image of Abbie Cornish, endorsement from *The New York Times*, festival screenings and “love can turn you upside down” caption. Poster measures 101 x 69cms. Rolled. Fine. \$100.00



64. Candy, directed by Neil Armfield ((2006). Original Czech poster for *Candy* [opened in the Czech Republic 2006]. The most frequently used image – a close-up of Candy and Dan in happier times – to promote the movie worldwide. Poster measures 42 x 30cms. Bottom right corner rubbed partially obscuring ... credits. Very good. \$35.00



65. The Way Back, directed by Peter Weir (2010). Original French poster for *Les Chemins de la liberté* [opened in France 26 January 2011]. Peter Weir's most recent feature, seven years after *Master and Commander*. The standard design and images for posters promoting the movie in Australia, America and Western Europe. Poster measures 159 x 117cms. Folded. Fine. \$100.00

66. The Way Back, directed by Peter Weir (2010). Original Polish poster for *Niepokonani* [opened in Poland 8 April 2011]. If ever proof was needed, confirmation that the design of Polish movie posters remains free of the influence of Western styles and imagery. Poster measures 99 x 68cms. Rolled. Fine. \$100.00

There's a bit of me that was slowly starving, and I feel like I'd just had my first decent meal in a while. Kylie Minogue after completing her role in *Holy Motors* (<http://www.vulture.com/2012/10/kylie-minogue-on-holy-motors.html>)

67. Holy Motors, directed by Leos Carax (2012). Original Czech poster for *Holy Motors* [opened in the Czech Republic 18 October 2012 after a screening at Karlovy Vary Film Festival on 3 July 2012]. Kylie Minogue as Eva Grace. Poster measures 83 x 60cms. Rolled. Fine. \$35.00

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Reference for pre-1978 movies: Andrew Pike and Ross Cooper, *Australian Film 1900-1977*. Oxford: Oxford University Press, 1980.