

Badger Books



70 mm - FORMAT

TOTALVISION

Front Cover: item 19 *Mutiny on the Bounty*

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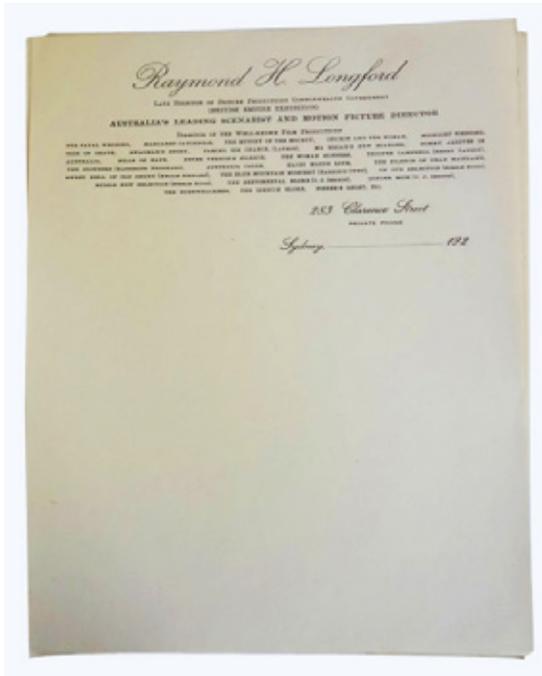
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August 2013

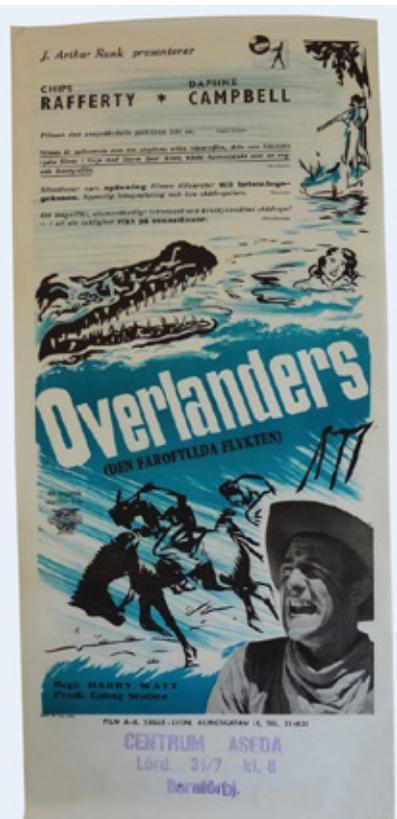


AUSTRALIA'S LEADING SCENARIST AND MOTION PICTURE DIRECTOR

1. Raymond Longford. A small bundle of unused stationery belonging to Raymond H. Longford who identifies himself in the above heading. Offices at 283 Clarence Street, Sydney (just off Druiitt Street), a private phone, space for the day's date to be entered, and by way of his movies listed on the letterhead, in use sometime during or after 1928. The letterhead lists 27 movies directed by Longford, with a tantalising "etc.", and credits the literary source for 9 of them immediately after the title. Ten identical sheets, each 26.5 x 21 cms., all unused, beautifully printed and all in fine condition. The ten sheets \$150.00

2. Mutiny on the Bounty, directed by Frank Lloyd (1935). Original Danish poster for *Mytteri på Bounty* [opened in Denmark 5 March 1936]. The third movie version and second from Hollywood. The design that, apart from #19 from East Germany, would endure through the posters of the different versions of the story: contrasting images of Bligh and Christian, stressing the tension between them, and an image of the Bounty. Poster, credited to Gaston, measures 85 x 62 cms. Folded. Near fine. \$500.00

3. Mutiny on the Bounty, directed by Frank Lloyd (1935). Original Swedish poster for *Mytteri* [opened in Sweden 4 March 1936]. The poster design follows Hollywood studio fashion: stresses the movie's stars, while complying with the dominant design of Bligh Christian tension plus Bounty. Poster measures 100 x 70 cms. Rolled. A couple of nicks at edges, short tear and two small shadows of tape bleed, otherwise very good. \$500.00



4. The Overlanders, directed by Harry Watt (1946). Original Swedish poster for *Den Farofyllda Flykten* [opened in Sweden 28 July 1947]. The first and most successful of the five movies made by Ealing Studios in Australia between 1946 and 1960. Harry Watt was sent to Australia with “instructions to find a story worth filming that would publicise Australia’s contribution to the war effort and display the virtues of the wider British Empire.” The result was a cattle drive Western, featuring a maverick crew drawn from a range of Commonwealth countries, taking a herd of cattle from Wyndham to Queensland, to deny supplies to the Japanese invaders. World War Two has disappeared from the poster and has been replaced by drawn images of a crocodile, a woman, a man hunting, two drovers bent against the wind and a photographic image of Chips Rafferty – in short Australia as ribald exotic. Poster measures 70 x 31 cms. Rolled. Fine. PIKE AND COOPER #322 \$450.00

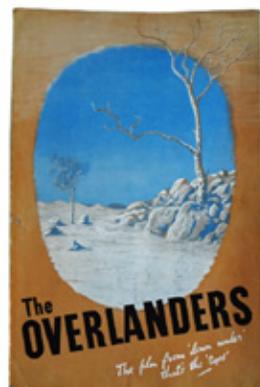
5. The Overlanders, directed by Harry Watt (1946). Original Swedish poster for *Den Farofyllda Flykten Overlanders* [opened in Sweden 28 July 1947]. A larger poster to the previous item, reworking many of the same elements, though this time printed in colour, and adding more density to the design. Poster measures 100 x 70 cms. Rolled. Neat stamp showing details of a screening on 31 July in the centre of the poster. A couple of nicks at old folds, short tear at top, and marks on reverse, else fine. PIKE AND COOPER #322 \$600.00

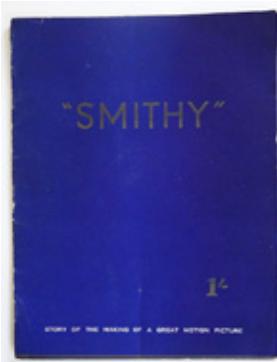
THE FILM FROM ‘DOWN UNDER’ THAT’S THE ‘TOPS’

Previously the Dominion of Australia has only been known to the British public through books and short travel films. ‘The Overlanders’ is the first full-length feature film which adequately illustrates the true magnificence of the country’s great open spaces and beautiful scenery. Because of this the film gives you some scope for display and the creation of atmosphere ...



6. The Overlanders, directed by Harry Watt (1946). English pressbook for the first Ealing Studios made in Australia [opened in the United Kingdom 2 December 1946]. The pressbook begins with Harry Watt’s long essay “Filming in Australia” [reproduced later in *Penguin Film Review*] which both demystifies the search for a suitable story, while being overwhelmed by the size of the country – “... because I arrived and discovered what we do not appreciate – that it is not a country, it is a continent. There are seven and a quarter million people, but it is bigger than the U.S.A.” – and concluding with an enduring warning, “There is a growing interest in films, but production standards must improve a lot to get international release.” The pressbook continues on more familiar ground: background stories for local journalists, Daphne Campbell, the female lead, discovered while shopping, bios of the actors, examples of promotional material available and suggestions for promotion, see above. Qto, 10pp. Pictorial wrappers, stapled. Short tear at centre of spine and top half of cover sunned..Very good. PIKE AND COOPER #322 \$500.00





7. Smithy, directed by Ken G. Hall (1946). Local promotional booklet for the biopic of Charles Kingsford-Smith [opened in Sydney in June 1946], the last feature movie directed by Ken G. Hall. Released as *Southern Cross* in England, *Pacific Adventures* in the USA and financed by Columbia Pictures using film hire revenue frozen in Australia by restrictions on the export of capital. None of these points find their way into the 22pp. booklet instead there is the short biography of Kingsford-Smith, the search for leading actors – in the “A Star is Born” mode – reproductions from the movie, and extensive acknowledgements in support of the movie’s authenticity and accuracy. Printed wrappers, stapled. Light wear at spine. Near fine. PIKE AND COOPER #320
\$150.00

8. The Red Pony, directed by Lewis Milestone (1949). Original Australian poster for *The Red Pony* printed by W.E. Smith Limited, Sydney. The Australian poster is different to the American (see <http://a2.moovidadb.com/people/2326?page=6>): the setting is removed, new illustrations of Myrna Loy and Robert Mitchum are added, and the title has become more prominent. Poster measures 76 x 34cms. Folded. Fine.
\$250.00

9. Kangaroo, directed by Lewis Milestone (1952). Original German poster for *Gesetz der Peitsche* [opened in Germany 18 February 1953]. An Australian western of sorts: exteriors filmed around Port Augusta, SA, interiors in Sydney; financed, like *Smithy*, see above, by 20th Century Fox from film hire revenue frozen here. The poster sticks to tried and true ingredients: two men, one woman, a lot of cattle, three Aborigines, five kangaroos, the one on the far left is admittedly menacing and spectacular; and, if you did not immediately recognise it, set in Australia during the 1880s. Poster measures 86 x 62cms. Rolled, a couple of short tears at old folds, else fine. PIKE AND COOPER #334
\$450.00

10. Botany Bay, directed by John Farrow (1953). Original Danish poster for *8 Måneder Paa Havet* [opened in Denmark 8 July 1953]. The Australian 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). The poster’s design does not include any of these details; it also settles for the tried and true: two men, one woman, the detail of a sailing ship in the background and, I’m guessing, a different title. Poster measures 85 x 62cms. Folded. Fine.
\$450.00



11. The Desert Rats, directed by Robert Wise (1953). Original Swedish poster for *Oken-Rättorna* [opened in Sweden 3 August 1953]. The American version of the siege of Tobruk during World War Two featuring characters: Sgt. 'Blue' Smith, Lt. Harry Carstairs and Corporal Currie played by Chips Rafferty, Bud Tingwell and Michael Pate respectively. The poster design stresses the protagonists, both images and names, and a nod to military action in the bottom left corner. Poster, designed by Aberg, measures 100 x 70cms. Rolled. Fine. \$350.00

12. Armand and Michaela Denis among the Headhunters (1955). English pressbook for the second of the couple's almost feature length adventure movies in Australia and New Guinea. Similar combination of elements to the next item though this one adds an early example of product placement, "Armand and Michaela Denis have endorsed many products which they have used in their travels. Prominent among these are ..." Single sheet measuring 35 x 16cms., printed both sides in two colours, folded once to make 4pp. Fine. \$150.00

*When one looks for a glamorous strawberry blonde beauty, one rarely thinks of searching in the jungles of Africa. But, if you did, there she would be. **The opening two sentences of Michaela Denis' biography***

13. Armand and Michaela Denis on the Barrier Reef (1955). English pressbook for the third of the intrepid couple's almost feature length adventure movies in Australia and New Guinea. The booklet includes bios of the Denis', examples of the poster and press blocks, and a no. of promotional suggestions under the heading of "Exploitation". Single sheet measuring 35 x 16cms., printed both sides in two colours, folded once to make 4pp. Fine. \$150.00

The Shiralee is a warm, human story of an Australian swagman set against the sheep stations and rolling countryside of that vast continent. They are all kinds, the swagmen of Australia, with a love of freedom one thing that they have in common.

14. The Shiralee, directed by Leslie Norman (1957). English pressbook for *The Shiralee* [opened in the United Kingdom 11 July 1957] The fourth Ealing Studios movie to be made in Australia, an adaptation of the novel by D'Arcy Niland. The familiar pressbook ingredients: synopsis ("for exhibitor guidance only – not to be published"), bios of actors, advance stories for articles, variant posters, "the key still" for exhibitors, contests for child viewers, Tommy Steele singing "Shiralee" and different attempts to define the Australian swagman, see above. Qto., 12pp; pictorial wrappers, stapled. Fine. *PIKE AND COOPER #345* \$450.00





15. On the Beach, directed by Stanley Kramer (1959). Original German poster for *Das Letzte Ufer* [opened in West Germany on 17 December 1959, simultaneously with premieres in Melbourne, New York, Moscow and Sweden, see note in our last catalogue re this unlikely marketing ploy]. The first of two versions of the German poster: typeface and design both similar, the arrangement of the actors and their expressions on both posters are noticeably different. Poster measures 83 x 60cms.

Folded. Fine. PIKE AND COOPER #352

\$450.00

16. On the Beach, directed by Stanley Kramer (1959). Original French poster for *Le Dernier Rivage* [opened in France 20 December 1960]. Menacing colours, the tell tale Cold War submarine and illustrations of the two lead actors. Poster measures 80 x 40cms. Folded. Fine. PIKE AND COOPER #352

\$450.00

17. On the Beach, directed by Stanley Kramer (1959). Original German poster for *Das Letzte Ufer* [opened in West Germany on 17 December 1959] The second version of the German poster reworks #15. The end of the world, the movie's ostensible subject, does not find its way into the design of the poster. Poster measures 83 x 118cms. Folded. Fine.

PIKE AND COOPER #352

\$450.00



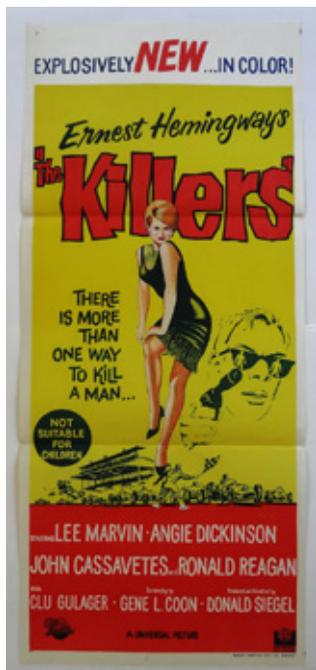
18. Mutiny on the Bounty, directed by Lewis Milestone (1962). Original Swedish poster for *Myteriet På Bounty* [opened in Sweden 26 December 1962]. The fourth movie version and second from Hollywood. The design stresses Marlon Brando, the other performers, the boat and a scene from the movie tinted yellow. Poster measures 100 x 70cms. Rolled. Missing a small piece in the centre of the right edge, short tear without loss along an old fold and a couple of tape marks. Very good. \$300.00

19. Mutiny on the Bounty, directed by Lewis Milestone (1962). Original East German poster for *Meuterei auf der Bounty* [opened in East Germany 16 May 1969]. A typically essential East German design: the Bounty remains, in heavy seas,

Bligh and Christian have gone, and the tension is conveyed by the yellow shapes enclosed by the larger orange and all by a red background. Poster measures 81 x 58cms. Folded. Fine. \$400.00

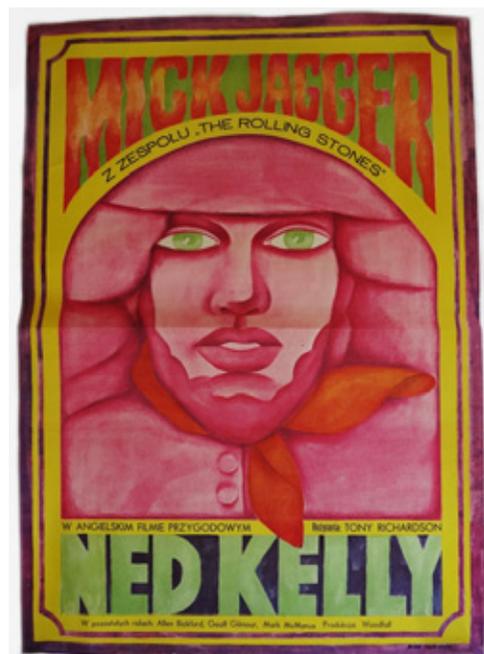
20. Mutiny on the Bounty, directed by Lewis Milestone (1962). Original Japanese poster for *Mutiny on the Bounty* [opened in Japan 1 December 1962]. The “Bounty” and the two protagonists in stylised conflict at the bottom left of the design dominate the design. Poster measures 73 x 51cms. Rolled. Fine. \$400.00

21. Mutiny on the Bounty, directed by Lewis Milestone (1962). Original Belgian poster for *De Muikers Van De Bounty* which follows the pattern – stressing the tension between Bligh and Christian – identified above and introduces the exoticism of Tarita, the local Tahitian with whom Christian falls in love. Poster measures 38 x 52cms. Rolled. Fine. \$400.00



22. The Killers, directed by Don Siegel (1964). Original Australian poster for *The Killers*, printed by Robert Burton Pty Ltd, Sydney. The Australian design retains elements from the original American poster (see <http://www.gettyimages.com.au/detail/news-photo/film-poster-for-the-killers-directed-by-don-siegel-shows-an-news-photo/2852863>) while changing Shelia Farr's pose and increasing the size and prominence of Charlie Strom's face. Poster measures 76 x 33cms. Folded. Fine. \$250.00

LET YOURSELF GO ... THEY DO!



23. Age of Consent, directed by Michael Powell (1969). Original American poster for *Age of Consent*, the second of Michael Powell's Australian movies [opened in the United States 14 May 1969, the same day as Australia]. The traditional American design elements: exotic scene, leading actors and caption, above. Poster measures 105 x 68cms. Folded. Fine. pike and cooper #367 \$350.00

24. Ned Kelly, directed by Tony Richardson (1970). Original Polish poster for *Ned Kelly* designed by Maria Ilnatowicz. The spectacular Polish design draws on none of the other posters for the movie but does offer an accurate version of Mick Jagger and finds space in the design for mention of The Rolling Stones. Poster measures 82 x 58cms. Rolled. Fine. PIKE AND COOPER #379 \$450.00

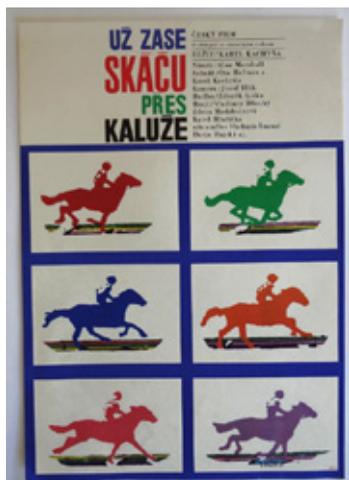
25. The Moonshine War, directed by Richard Quine (1970). Original Australian poster for *The Moonshine War*, printed by Robert Burton Pty Ltd, Sydney. The Australian poster is significantly different to the original American poster (see <http://www.filmaffinity.com/en/movieimage.php?imageld=952904612>): replaces the photograph with an illustrated adaptation of it, adding another illustration, reworks the caption and, the giveaway, the local "suitable only for adults" censorship rating. Poster measures 76 x 33cms. Folded. Fine. \$250.00



26. A Girl in Australia, directed by Luigi Zampa (1971). Original Italian poster for *Bello, onesto, emigrato Australia sposerebbe compaesana illibata* [opened in Italy 22 December 1971, after filming earlier that year in Australia]. The typeface for the title and images of the two protagonists stress the social class of their characters and, within Italy, nothing else is required to represent Australia. Poster measures 70 x 34cms. Rolled. One short edge tear, else near fine. PIKE AND COOPER #396 \$300.00



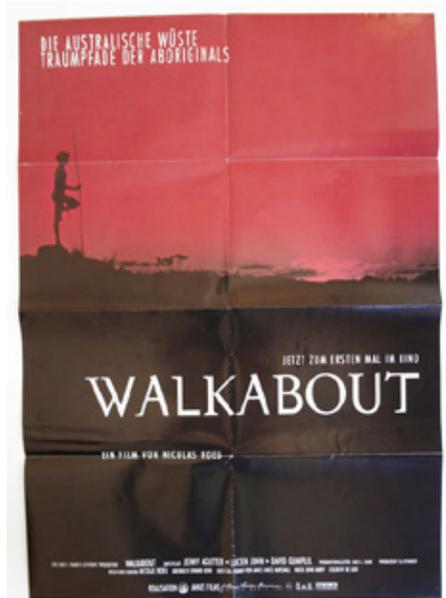
27. I'm Jumping Over Puddles Again, directed by Karel Kachyna (1971). Original Czech poster for *Už Skacu Pres Kaluže*, an adaptation of *I Can Jump Puddles* by Alan Marshall (published 1955), the first volume of the writer's autobiography: childhood in Noorat, southwestern Victoria and, central to the volume, contracting polio at age six. The poster, designed by Vacah, measures 40 x 29cms. Fine. \$350.00



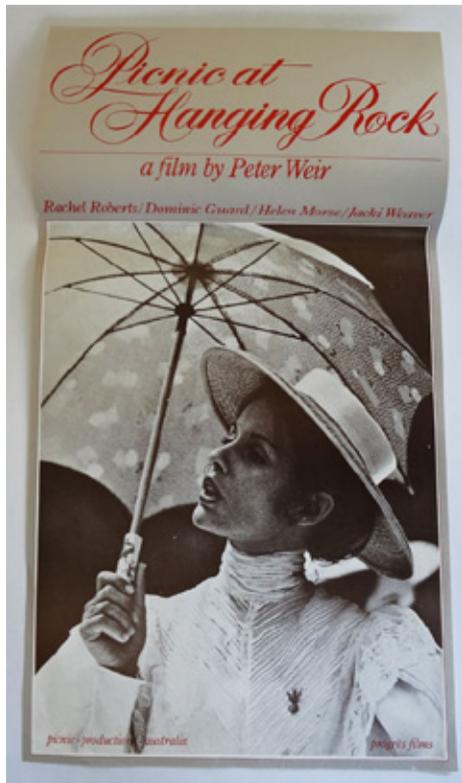
28. Walkabout, directed by Nicolas Roeg (1971). Original Japanese poster for *Walkabout* [opened in Japan 7 August 2004 according to imdb, could this be the first release?] Roeg's first movie as a feature director (after his collaboration with Donald Cammell on *Performance*). The familiar images for the movie, excluding the bizarre one, at the bottom, of the Aboriginal protagonist wrestling a kangaroo while surrounded by camels, other kangaroos and a crocodile eating a frill necked lizard. Poster measures 146 x 52cms., in 2 separate sheets. Rolled. Fine. PIKE AND COOPER #390. \$500.00



29. Walkabout, directed by Nicolas Roeg (1971). Original Belgian poster for *La Randonnée* [opened in Belgium 4 February 1972]. The dominant motif of the Aboriginal man standing with a spear has been reduced and replaced by an illustration of a goanna held by a black hand with a photographic image of a naked "Girl" inside the goanna. Poster measures 53 x 36cms. One corner creased, else fine. PIKE AND COOPER #390. \$350.00



30. Walkabout, directed by Nicolas Roeg (1971). Original German poster for *Walkabout*. The Aboriginal man returns to a central position in the design though the poster is dominated by the two blocks of dark, sombre colours. Poster measures 84 x 60cms. Folded. Fine. PIKE AND COOPER #390 \$350.00

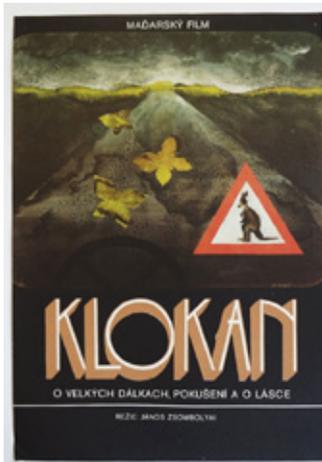
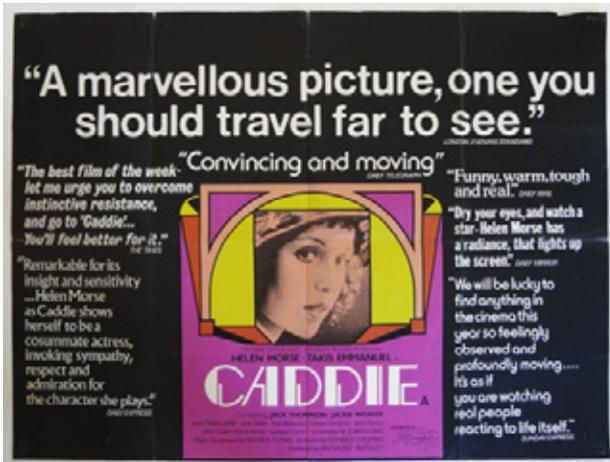


31. Picnic at Hanging Rock, directed by Peter Weir (1975). Original Belgian poster for *Picnic at Hanging Rock*. The most subdued poster design for this movie that I've seen. Even the colours and light of the movie are toned down by the sepia image of Mlle de Poitiers. Poster measures 58 x 32cms. Folded. Fine. *PIKE AND COOPER #436* \$350.00

Eine grotesque Sauf – und Sex – orgie ... eine Dolce-Vita-Variante aus dem Land der Kängurus. **Hannoversche Allgemeine**

32. Don's Party, directed by Bruce Beresford (1976). Original West German poster for *Don's Party* [opened in West Germany at the Berlin Film Festival in June 1977, the last held in that month before the move to February each year]. The first of two similar German designs favours a combination of an illustration of four men and a naked woman with some fierce hyperbole, see above, surrounding it. Poster, illustration credited to Eder, measures 83 x 59cms. Folded. Fine. *PIKE AND COOPER #462* \$300.00

33. Don's Party, directed by Bruce Beresford (1976). Original West German poster for *Don's Party* [opened in West Germany at the Berlin Film Festival in June 1977]. The second design ratchets up the hyperbole, adds more endorsements and, interestingly, changes the scene of the naked woman and four men from an illustration to a photograph. Poster measures 83 x 59cms. Folded. Fine. *PIKE AND COOPER #462* \$300.00



34. Caddie, directed by Donald Crombie (1976). Original English poster for *Caddie*.

A close-up of Helen Morse enclosed first by art deco designs and then by extracts from seven vague though positive reviews, none of which mentions Australia. Poster measures 76 x 100cms. Folded. A few nicks at creases, else fine. PIKE AND COOPER #45 I \$300.00

35. The Kangaroo, directed by János Zombolyai (1975). Original Czech poster for *Klokani*, the first movie by the Hungarian cinematographer. There is some background to the movie at <http://mubi.com/films/the-kangaroo> which, from this distance, does not shed any light on the choice of title. The poster design combines the road movie elements and title succinctly in a vivid red triangle. Poster measures 42 x 29cms. Folded. Near fine.

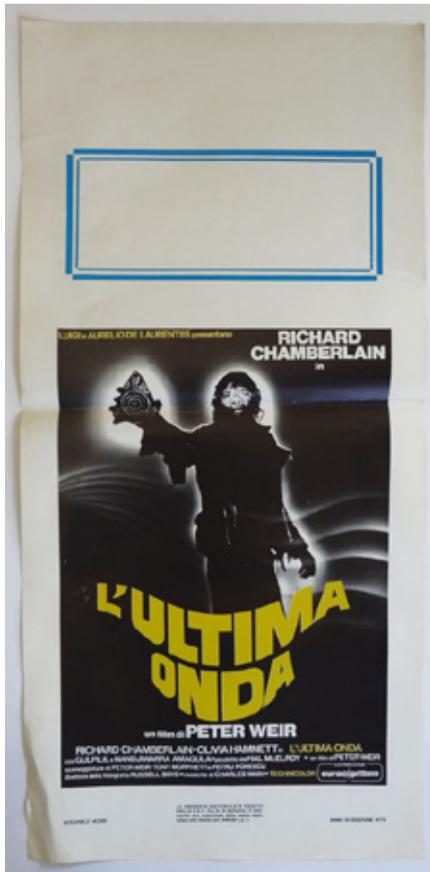
\$50.00

36. The Last Wave, directed by Peter Weir (1977). Original Italian poster for *L'ultima onda* [released in Italy during 1979]. The design combines elements from earlier posters for the movie: the Aboriginal response and an attempt at simulating the Wave of the title. Poster measures 70x 34cms. Rolled. Fine. There is a space at the top of the poster where details of screenings can be entered. PIKE AND COOPER #486

\$350.00

37. Summerfield, directed by Ken Hannam (1977). Original East German poster for *Summerfield* [released in East Germany during 1980]. A variant, more traditional poster, especially after the microscopic blood cell design from our last catalogue. Poster measures 29 x 41 cms. Folded. Fine. PIKE AND COOPER #48 I

\$300.00

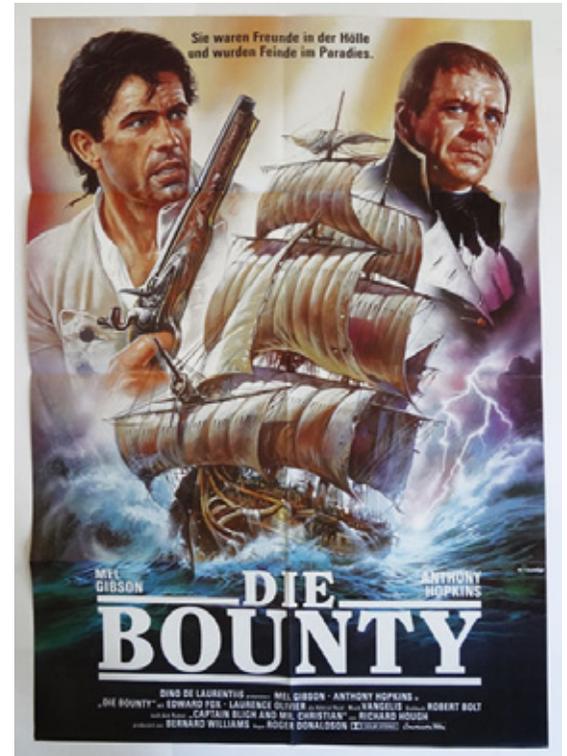




38. Mad Max, directed by George Miller (1979). Original Japanese poster for *Mad Max*, the first installment in what promises to be four movies featuring Mr. Rockatansky. The apogee of the images of Max: anonymous, apocalyptic, violent; car and motorbike removed to minor details. Poster measures 73 x 52cms. Rolled. Fine. \$300.00

39. The Chain Reaction, directed by Ian Barry (1980). Original German poster for *Die Ketten Reaktion* [opened in West Germany 5 February 1981]. An earthquake, nuclear waste, a lone protagonist trying to warn ... the poster design and caption connect to the *Mad Max* moment and include the image of a helicopter with two desperate men fighting on its outside, the European signifier for an action movie. Poster measures 84 x 58cms. Folded. Fine. \$200.00

40. Gallipoli, directed by Peter Weir (1981). Original Japanese poster for *Gallipoli* and featuring colour close-ups of Archy and Frank, Mark Lee and Mel Gibson, with the Pyramids in the background and, like the poster for *Walkabout* above, using the bottom tenth of the poster for an impressionistic image of the subject of the movie. Poster measures 73 x 52cms. Rolled. Fine. \$350.00



41. Turkey Shoot, directed by Brian Trenchard-Smith (1982). Original German poster for *Insel der Verdammten* [opened in West Germany 23 September 1982]. Made during the IOBA period and containing many of the elements, even extending to the poster, of that era. Poster measures 84 x 58cms. Folded. Fine. \$200.00

A MAN. A WOMAN. A MOMENT

42. Winter of Our Dreams, directed by John Duigan (1981). Original American poster for *Winter of Our Dreams* [opened in the United States during August 1981]. The American design signifying uncertainty about the movie to promote – a large, enigmatic image of the two leads, the above caption, and their previous movies at the bottom of the poster – and falling back on saying this is a movie about sex. Poster measures 113 x 75cms. Rolled. Fine. \$300.00

43. The Bounty, directed by Roger Donaldson (1984). Original German poster for *Die Bounty* [opened in West Germany 10 May 1985]. The fifth movie version with the now familiar elements of Bligh versus Christian, an even more central “Bounty” than usual and, in this poster, a Fletcher Christian who only slightly resembles Mel Gibson. Poster measures 63 x 59cms., credited to R. Casaro. Folded. Fine. \$175.00



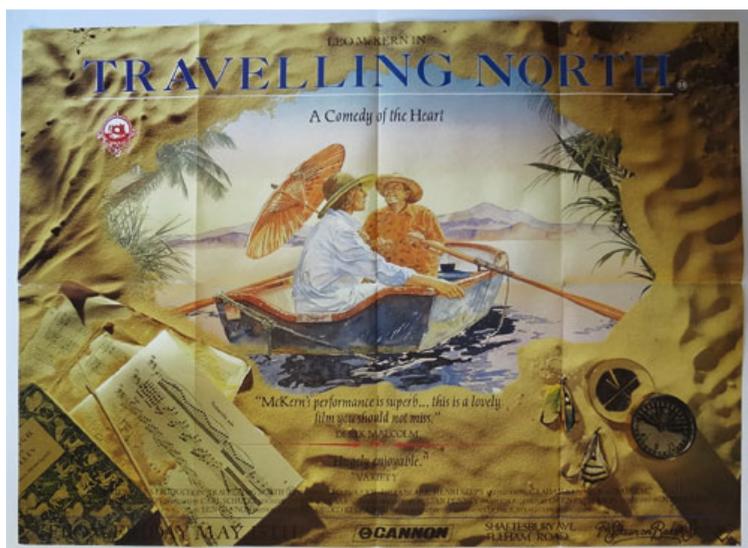
44. Annie's Coming Out, directed by Gil Brealey (1984). Original English poster for *Annie's Coming Out* [opened in the United Kingdom 23 November 1984]. An unusual English poster free of endorsements and relying on a powerful central image and the quotation of one of the potent lines of dialogue from the movie. Poster measures 76 x 100cms. Folded. Fine. \$350.00

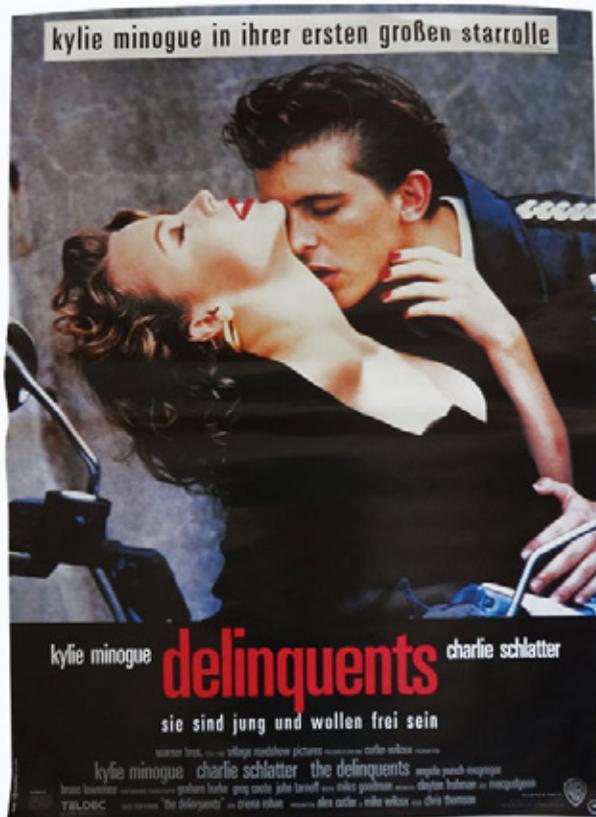
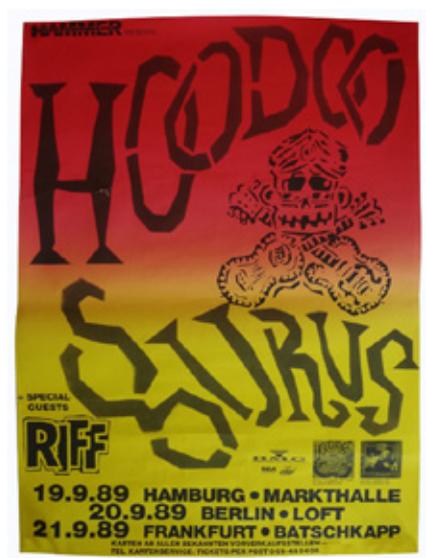
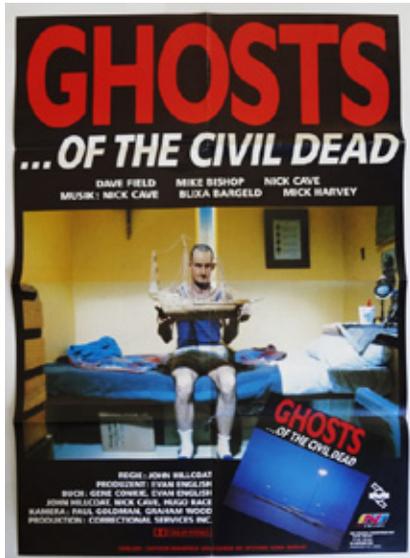
45. The Return of Captain Invincible, directed by Philippe Mora (1984). Original German poster for *Captain Invincible* [opened in West Germany 17 February 1984]. This poster – featuring only Mr. Midnight played by Christopher Lee – looks like one of a series as the distributors look for methods of promoting this movie dogged by problems through production, post-production and distribution (see link in our last catalogue). Poster measures 84 x 42cms. Folded. Fine. \$175.00



46. A Passage to India, directed by David Lean (1984). Original French poster for *La Route des Indes* [opened in France 24 April 1985]. Judy Davis' big step, aided by her first Academy Award nomination, to an international career. Poster measures 51 x 39cms. Folded. Fine. \$150.00

47. Travelling North, directed by Carl Schulz (1987). Original English poster for *Travelling North* [opened in the United Kingdom on 13 May 1988]. Retirement as sandy idyll surrounded by meaningful objects from the characters' past; or "a comedy of the heart", and no mention of Australia or what's coming next for the characters. Poster measures 76 x 100cms. Folded. Fine. \$300.00





48. Ghosts ... of the Civil Dead, directed by John Hillcoat (1988).

Original German poster for *Ghosts ... of the Civil Dead* [released in West Germany on 14 September 1989] John Hillcoat's second feature and first fiction movie. An ambiguous central image with an inset detail bottom right corner - the dominant image in the majority of posters - clarifying the setting of the movie. Poster measures 85 x 60cms. Folded. Fine. \$200.00

49. The Go-Betweens – the Lovers Lane Tour (1988).

Original German poster for a performance at the *Quartier Latin*, Berlin on 13 October 1988. One of the nights from the tour to promote the *16 Lovers Lane* album. Poster measures 84 x 59cms. Rolled. Fine. \$200.00

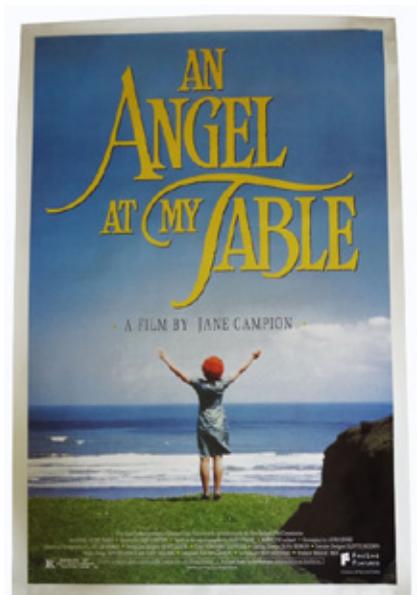
A FAMILY TORN APART. A PUBLIC FILLED WITH OUTRAGE.
A WOMAN ACCUSED OF MURDER.

50. Evil Angels, directed by Fred Schepisi (1988).

Original American poster for *A Cry in the Dark* [opened in the United States 11 November 1988]. An unusual, mostly black and white, design dominated by the image of Azaria Chamberlain, adjacent to the breathless caption, above. Poster measures 103 x 68cms. Rolled. Fine. \$200.00

51. Hoodoo Gurus – [the Magnum Cum Louder Tour], (1989). Original German poster for performances in Hamburg, Berlin and Frankfurt on successive nights beginning 19 September 1989. Poster measures 85 x 60cms. Rolled. Small abrasion, without loss, to the "H" of Hoodoo, else fine. \$200.00

52. The Delinquents, directed by Chris Thomson (1989). Original German poster for *Delinquents* [opened in West Germany 12 July 1990]. The most commonly used image for the movie worldwide, minus the definite article in the title, and under the caption of Kylie Minogue's first great starring role. Poster measures 85 x 60cms. Rolled. Fine. \$200.00



... the most striking debut to reach us from Australia during the eighties. **Derek Malcolm**

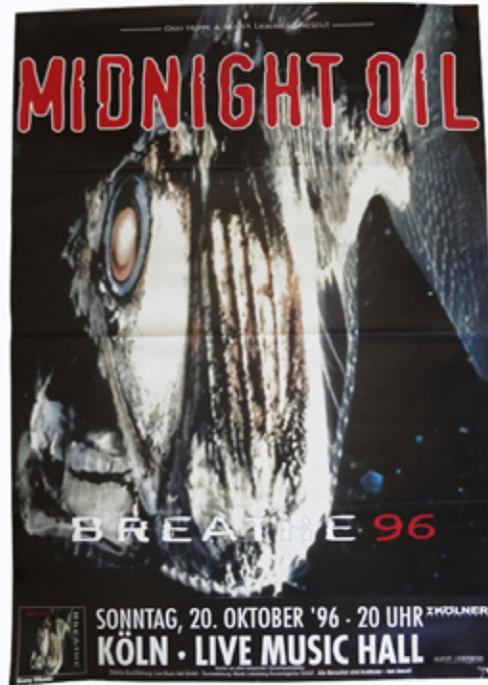
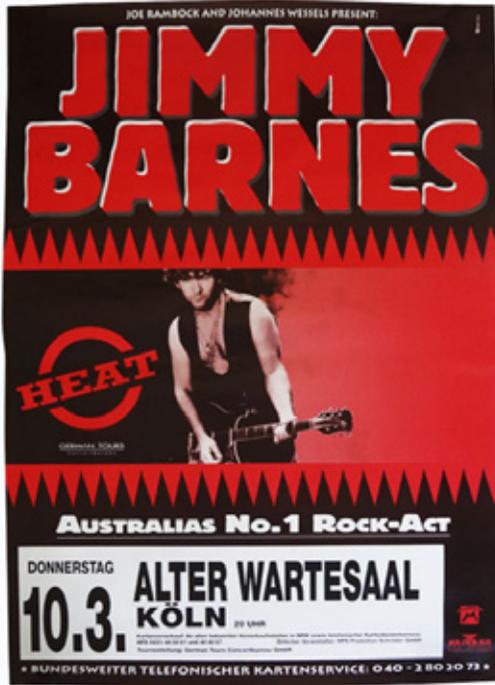
53. Celia, directed by Ann Turner (1989). Original English poster for *Celia*, Ann Turner's first movie, written and directed by her [and opened in the United Kingdom during 1989]. A child's world in rural Australia during the 1950s promoted here as a horror movie and the above quotation from *The Guardian's* reviewer. Poster measures 76 x 100cms. Folded. Fine. \$200.00

54. An Angel at My Table, directed by Jane Campion (1990). Original German poster for *An Angel at My Table* [opened in Germany 25 April 1991]. The German poster stresses the emotional tensions in its protagonist and, if nothing else, makes for an interesting comparison with the American poster, see next item. Poster measures 42 x 30cms. Rolled. Fine. \$200.00

55. An Angel at My Table, directed by Jane Campion (1990). Original American poster for *An Angel at My Table* [first shown at the New York Film Festival 4 October 1990, then commercially the next year on 19 May]. The American poster design is vague, optimistic and withholds any detail of the mood or subject of the movie. Poster measures 104 x 70cms. Rolled. Fine. \$200.00

56. To Die For, directed by Gus Van Sant (1995). Original French poster for *Prête à tout* [opened in France 6 December 1995] Nicole Kidman's international breakthrough role. Poster design follows the movie's lead of huge close-ups of Nicole Kidman as she goes about her career moves. Poster measures 156 x 115cms. Folded. Fine. \$150.00





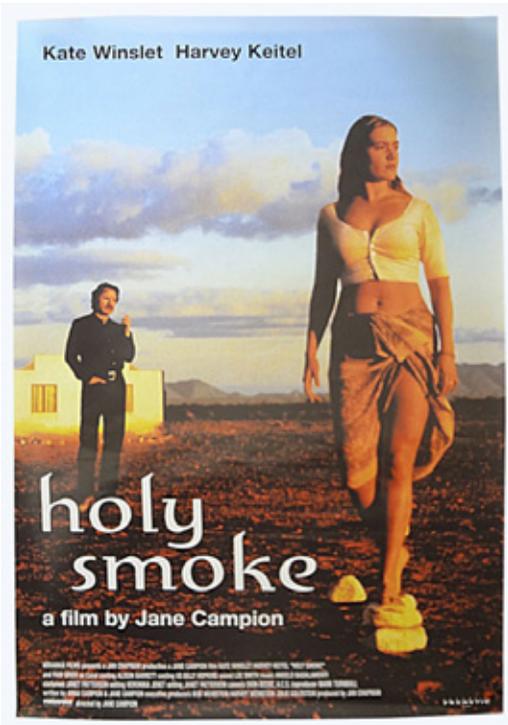
57. Jimmy Barnes – [the Heat Tour] (1993). Original German poster for a performance at the Alter Wartesaal, Cologne, 10 March 1994. The poster reproduces the image of Jimmy Barnes from the cover of the *Heat* album, encloses him in two rows of triangular fire and announces him as “Australia’s No.1 Rock-Act”. Poster measures 83 x 59cms. Rolled. Fine. \$175.00

58. The Journey of August King, directed by John Duigan (1995). Original German poster for *Weg de Träume* [opened In Germany 4 July 1996]. One of the early movies made by John Duigan after his move from Australia to ten years working in the United States and England. One of two dominant designs used worldwide – the two protagonists, a waterfall and a caption. Poster measures 82 x 59cms. Rolled. Fine. \$100.00



59. Midnight Oil – the Breathe 96 Tour (1996). Original German poster for a performance at the Live Music Hall, Cologne, on 20 October 1996. The poster reproduces the cover of the album. Poster measures 84 x 59cms. Rolled. Fine. \$150.00

60. Love and Other Catastrophes, directed by Emma-Kate Croghan (1996). Original English poster for *Love and Other Catastrophes* [opened in the United Kingdom 25 April 1997]. Three women and two men in the image – the promise of a screwball comedy and trouble in the caption. A reworking of the dominant mode of the poster which concentrated on the faces of the five lead actors. Poster measures 76 x 100cms. Folded. Fine. \$100.00

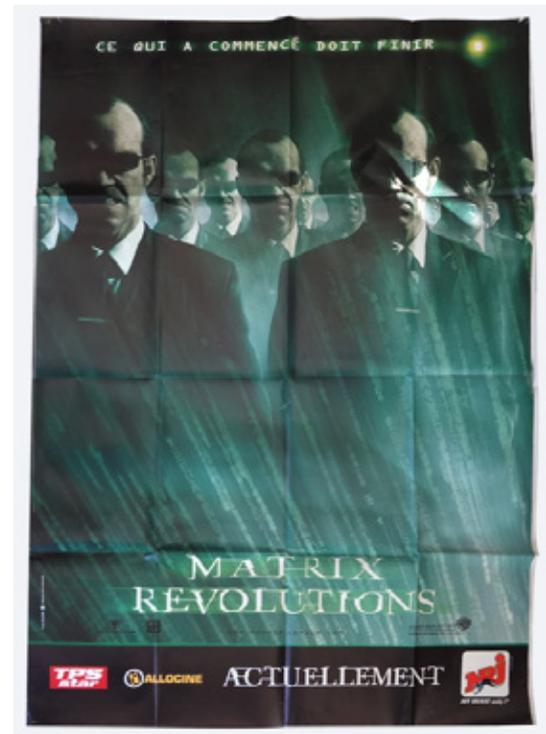
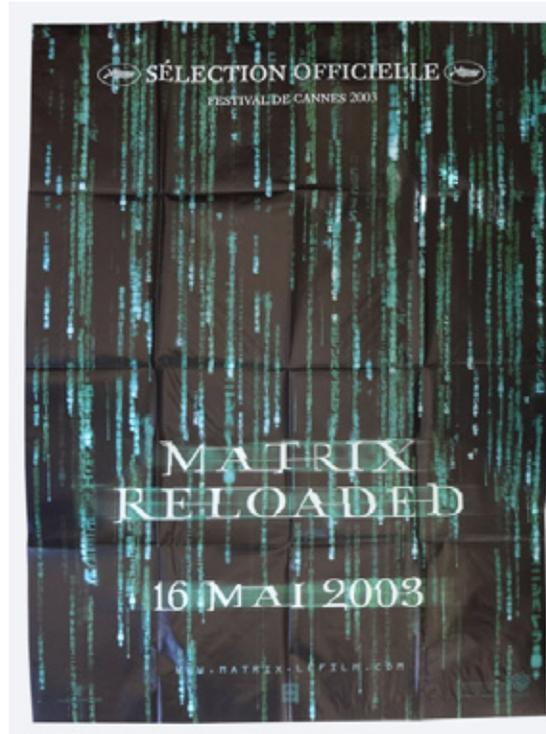
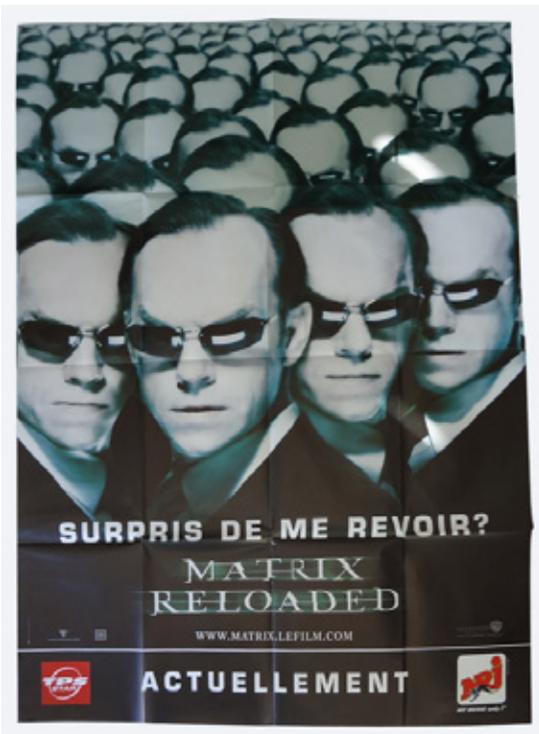


61. Holy Smoke, directed by Jane Campion (1999). Original American poster *Holy Smoke* [first shown at the New York Film Festival 8 October 1999 and commercially 3 December of the same year]. One of the more common poster designs for the movie, variations of images of the two protagonist, either together or apart, and not the not the mock issue of *Tabloid Times* from our last catalogue. Poster measures 102 x 69cms. Rolled. Fine. \$100.00

When most Westerners think of Tibetan monks, they think of a life of purity, peace and solitude, an ancient tradition untroubled by the ways of the modern world. But a new film, to be released here next week and already commenced at the Cannes and Toronto film festivals, shows another side, portraying monks as ordinary people with a universal obsession – soccer. ‘The Cup’ is an Australian production, but that’s about as normal as it gets. Kerry O’Brien, 7-30 Report, 14 April 2000

62. The Cup, directed by Khyentse Norbu (1999). Original German poster for *Spiel der Götter* [first shown in Germany 28 October 1999]. One of the more unlikely co-productions in an industry that is sustained by them. The design catches the combination of ingredients: a young Buddhist monk, a football, and the colours of enlightenment. Poster measures 82 x 60cms. Folded. Fine. \$100.00

63. In the Cut, directed by Jane Campion (2003). Original Swedish poster for *In the Cut* [first shown in Sweden on 24 January 2004 at the Gothenburg Film Festival.] The dominant poster design for the movie – Frannie and Detective Malloy in light and shadow – in the vivid red background variation. Poster measures 100 x 70cms. Rolled. Fine. \$100.00



Surpris de me revoir?

64. The Matrix Reloaded, directed by Andy and Lana Wachowski (2003). Original French poster for *Matrix Reloaded* [first shown in France on 15 May 2003 at the Cannes Film Festival and released commercially the next day]. The “Agent Smith” variant design with his greeting to Mr. Anderson as the caption and, above it, a seeming army of Agent Smiths (Hugo Weaving). Poster measures 160 x 120cms. Folded. Fine. \$100.00

65. The Matrix Reloaded, directed by Andy and Lana Wachowski (2003). Original French poster for *Matrix Reloaded* [first shown in France on 15 May 2003 at the Cannes Film Festival and released commercially the next day]. The advance poster with date of commercial release noted at the bottom of the image and, above it, a close-up of the dystopian world of the man machines. Poster measures 160 x 120cms. Folded. Fine. \$100.00

66. The Matrix Revolutions, directed by Andy and Lana Wachowski (2003). Original French poster for *Matrix Revolutions* [opened in France on 5 November 2003]. A combination of elements from the previous two posters: the hieroglyphics of the machines as background and an army of agents Smith in the foreground. Poster measures 160 x 120cms. Folded. Fine. \$100.00

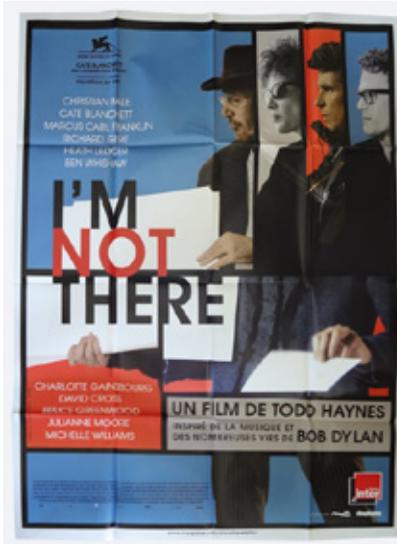


67. Cinderella Man, directed by Ron Howard (2005). Original French poster for *De l'ombre à la lumière* [first shown in France at the Deauville Film Festival on 6 September 2005]. Is this the biggest close-up of Russell Crowe ever? Poster measures 160 x 120cms. Folded. Fine. \$100.00

68. Notes on a Scandal, directed by Richard Eyre (2006). Original French poster for *Chronique d'un Scandale* [opened in France 28 February 2007]. The standard design for the poster worldwide, here in monumental proportions. Poster measures 160 x 120cms. Folded. Fine. \$100.00

69. Fur: an Imaginary Portrait of Diane Arbus, directed by Steven Shainberg (2006). Original French poster for *Fur - Un portrait imaginaire de Diane Arbus* [opened in France 10 January 2007]. A brilliant design: simulating a detail from a photographer's contact sheet, featuring images similar to Diane Arbus', except for the self-portrait in the bottom right. Poster measures 160 x 120cms. Folded. Fine. \$100.00

70. A Good Year, directed by Ridley Scott (2006). Original French poster for *Une grande année* [opened in France 3 January 2007]. Neck and neck with #67 as the biggest close-up of Russell Crowe. Poster measures 160 x 120cms. Folded. Fine. \$100.00



71. I'm Not There, directed by Todd Haynes (2007). Original French poster for *I'm Not There* [opened in France 5 January 2007]. One of half a dozen posters issued for this movie whose theme, if nothing else, lends itself to diverse poster designs.

Poster measures 160 x 120cms. Folded. Fine.

\$100.00

72. The Curious Case of Benjamin Button, directed by David Fincher (2008). Original French poster for *L'étrange histoire de Benjamin Button* [opened in France 4 February 2009]. The dominant design for the movie's poster suggesting the separateness of the two protagonists. Poster measures 160 x 120cms. Folded. Fine.

\$100.00

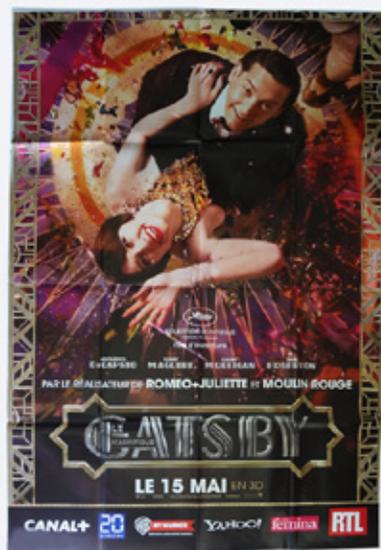
73. The Sapphires, directed by Wayne Blair (2012). Original French poster for *Les Saphirs* [first shown in France 19 May 2012 at the Cannes Film Festival, then 6 June 2012 at the Champs-Élysées Film Festival and commercially 8 August 2012]. The first screenings of the movie followed by its Australian premiere 9 August 2012. Poster measures 160 x 120cms. Folded. Fine.

\$60.00

74. The Sessions, directed by Ben Lewin (2012). Original French poster for *The Sessions* [first shown in France 6 March 2013]. The poster design plays on the images associated with simpler romantic movies, adds the complication of Mark's classified advertisement in the bottom right corner; and hedges its bets with awards won at top. Poster measures 160 x 120cms.

Folded. Fine.

\$60.00



GATSBY LE MAGNIFIQUE, ARRIVES IN FRANCE, TIMES 4



75. The Great Gatsby, directed by Baz Luhrmann (2013). Original French poster for *Gatsby le Magnifique* [first shown in France 15 May 2013, four countries before the 15th, three others on the 15th, thirty-two others on the 16th, and twenty-eight more before 27th July; is this a new method of release or is there a word beyond saturation?] The French group poster: images and names of the main actors, framed in gold art deco patterns and, at centre, the opening night movie of the Cannes Film Festival. Poster measures 160 x 120cms. Folded. Fine. \$60.00

76. The Great Gatsby, directed by Baz Luhrmann (2013). Original French poster for *Gatsby le Magnifique* [first shown in France 15 May 2013]. The design pushes the signature Baz Luhrmann overhead shot to the centre of the poster, cuts back on the gold art deco, and moves the captions around. Poster measures 160 x 120cms. Folded. Fine. \$60.00

77. The Great Gatsby, directed by Baz Luhrmann (2013). Original French poster for *Gatsby le Magnifique* [first shown in France 15 May 2013]. The third poster has settled on the degree of gold art deco framing, position of the captions and has replaced Nick Carraway and Jordan Baker with Daisy Buchanan and Jay Gatsby. Poster measures 160 x 120cms. Folded. Fine. \$60.00

78. The Great Gatsby, directed by Baz Luhrmann (2013). Original French poster for *Gatsby le Magnifique* [first shown in France 15 May 2013]. The fourth poster is the advance version - the French *preventive* – and features only Leonardo DiCaprio as Jay Gatsby, initialled gold art deco framing, and no mention of the Cannes Film Festival screening. Poster measures 160 x 120cms. Folded. Fine. \$60.00

79. Stoker, directed by Chan-wook Park (2013). Original French poster for *Stoker* [first shown in France at the Festival du Film Policier de Beaune 5 April 2013 and commercially 1 May 2013]. Not an Australian movie, in fact an American movie by a South Korean director, but featuring three Australian actors: Mia Wasikowska, Nicole Kidman and Jackie Weaver. Poster measures 160 x 120cms. Folded. Fine. \$60.00

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