



Badger Books

Front Cover: item 60 *The Adventures of Priscilla, Queen of the Desert*

Badger Books
PO Box 66
WOOLLAHRA NSW 2025

02 93875421
info@badgerbooks.com.au
www.badgerbooks.com.au

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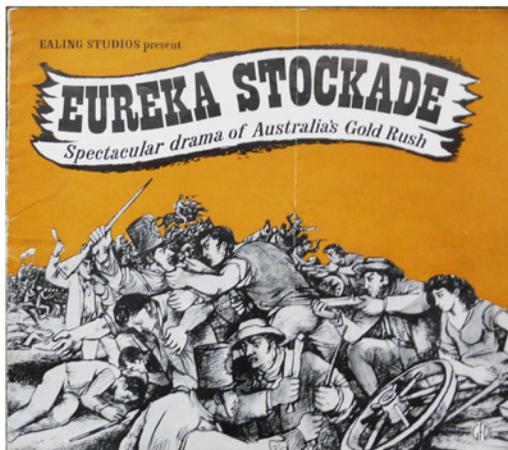
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November 2012



GOLD — THE CRY THAT SHATTERED THE EMPTY SILENCE OF A CONTINENT!

1. Eureka Stockade, directed by Harry Watt (1949). [London: Ealing Studios, 1949]. Original English pressbook promoting the movie's London release on 26th January 1949 (Sydney was on 7th May later that year). The pressbook contains a short introduction in French and Italian under the heading "The case that burns and flames in Australia's history!", followed by "How We Rebuilt Ballarat" by Harry Watt, the movie's director, synopsis, biographies of performers, stills from the movie, nineteen potted stories for the local press to use, and examples of all the varieties of posters and advertisements available. The poster for the English release was by John Minton, the English artist and illustrator, (part reproduced on the cover), the pressbook contains two other illustrations by him. Large oblong qto., 31 x 36cms., 14pp. Pictorial wrappers, stapled. One vertical crease centre of cover, rear cover rubbed, else fine. \$450.00



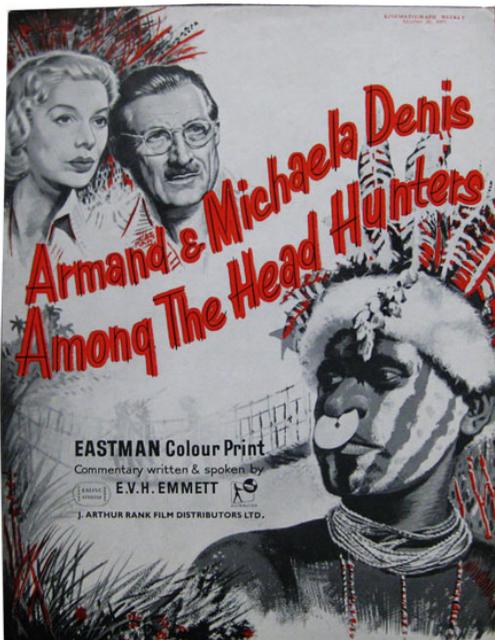
2. Bitter Springs, directed by Ralph Smart (opened in Sydney on 24th June 1950). Australian one sheet for the third Ealing Studios Australian movie (after *The Overlanders* and *Eureka Stockade*). The poster concentrates on the actors –Tommy Trinder, Chips Rafferty, Nonnie Piper – and consigns artwork of the setting and a sole naked Aboriginal to the bottom of the image. Design credited to P.Cunninghame and Co. Pty. Ltd. Poster measures 76 x 34cms. Rolled. One short tear without loss to top left hand corner, else fine. \$400.00



3. Bitter Springs, directed by Ralph Smart (1950). [London: Ealing Studios, 1950]. Original English Pressbook produced to promote the movie's London release on 6th July 1950. *Bitter Springs* was shot in the Flinders Ranges SA between May and November 1949 and is concerned with the tensions that arise after the King family purchase 600 acres of Aboriginal tribal land from the South Australian Government to establish a sheep station. The movie was the first serious treatment of Aboriginal Land Rights in an Australian feature with Ransom, a trooper (Michael Pate) setting out the options to Wally King (Chips Rafferty), "You can hunt 'em off, you can ease 'em off, or you can take 'em with you." The resolution of the movie is well removed from the climate of the time – *But in the end the white man's magic prevails: not the magic of the gun, but that other magic, the magic of compromise, of finding a way to give both sides a chance of living side by side without violence*, according to the pressbook—and carries the deep racism and assumed superiority of white Australians towards Aboriginal people.. The booklet contains examples of posters and advertisements to be used overseas, synopses in French and German, "the story in ten pictures" or images plus summary, biographies of the actors, director and producer, and anecdotes from the shooting, see "The Aborigines as Actors" Large oblong qto., 31 x 36cms., 8pp. Pictorial wrappers, stapled. One vertical crease centre of cover, else fine. \$450.00



4. Botany Bay, directed by John Farrow (1953). Original Argentinian poster for *La Nave de los Condenados*, 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 settles for the tried and true: two men, one woman, a sailing ship in the background. Poster measures 110 x 74cms. Folded. Local censorship stamp top left hand corner, narrow horizontal stamp top centre; frayed at edges. Very good. \$450.00

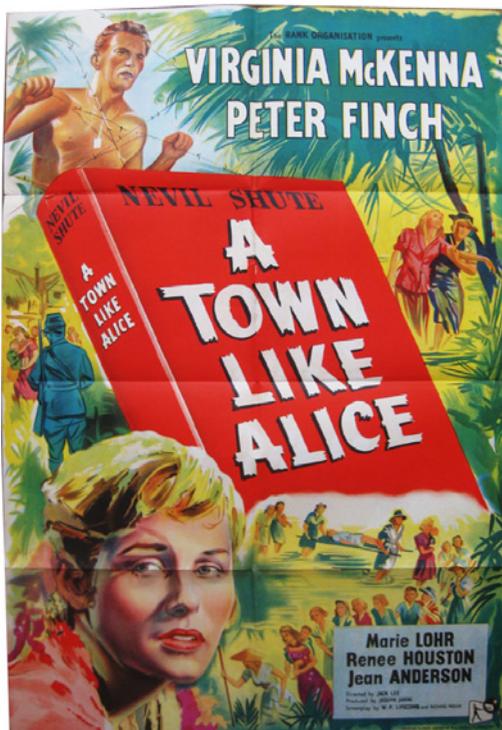


5. Armand and Michaela Denis Among the Headhunters (1955). Original English trade poster for the third of the glamorous couple's almost feature length movies. This one sits between their turns in Australia – *Under the Southern Cross* (1954) and *On the Barrier Reef* (1955) – and finds the couple visiting different tribes in New Guinea. *The New York Times* found the title "misleading" in 1955 and noted that, "the jungle dwellers are seen going about their everyday routines but they don't so much as raise a hand at the white visitors. ...As a matter of fact, while the narrator makes ominous references to this or that, one of the natives is more than likely smiling pleasantly from the screen." Or, in short, the Denis' treatment. Poster originally appeared in *Kinematograph Weekly*, a trade publication available by subscription to cinema managers. Poster measures 28 x 21.5cms. Fine. \$100.00



6. Pacific Destiny, directed Wolf Rilla (1956). Original English poster for *Pacific Destiny* (opened 5th June 1956). The English movie version of *A Pattern of Islands* by Arthur Grimble, his life in the Gilbert and Ellice Islands during the 1920s (published 1952); adaptation by Jack Lee who directed *Robbery Under Arms* and *A Town Like Alice* in Australia during the 1950s. Poster illustrated by Bill Wiggins better known for his horror movie posters for Hammer Films. Poster measures 76 x 101 cms. Folded. Fine. \$400.00

7. A Town Like Alice, directed by Jack Lee (1956). Original English poster for *A Town Like Alice* (opened 1st March 1956), Nevil Shute's popular novel (published 1950). A vivid colour poster containing illustrations of scenes from the movie around the perimeter and a large image of the book, doubling as the title of the movie, in the centre. Poster measures 100 x 68 cms. Folded. Two small nicks: one on a fold, the other in bottom right corner, else fine. \$400.00

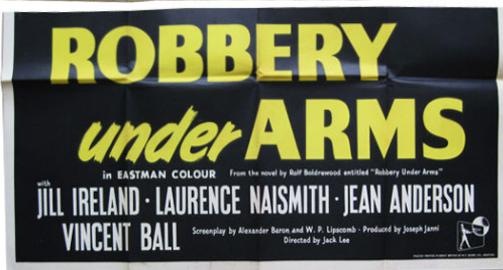


8. A Town Like Alice, directed by Jack Lee (1956). Original illustrated brochure for the German release of *Marsch Durch Die Kölle* (opened 28th June 1956). Single sheet measuring 27 x 37 cms., printed in sepia on both sides, folded once vertically to make 4pp. and containing a collage of scenes from the movie surrounding cast, credits, and synopsis. Text in German. Fine. \$100.00



9. Robbery Under Arms, directed by Jack Lee (1957). Original English poster for *Robbery Under Arms*, the third movie version of Rolf Boldrewood's novel (opened 3rd October 1957). A monumental poster closer in design and elements in the image to American Westerns of the period. Poster measures 200 x 102cms., in 2 separate sheets. Folded. A couple of short splits at fold junctions, otherwise fine.

\$500.00



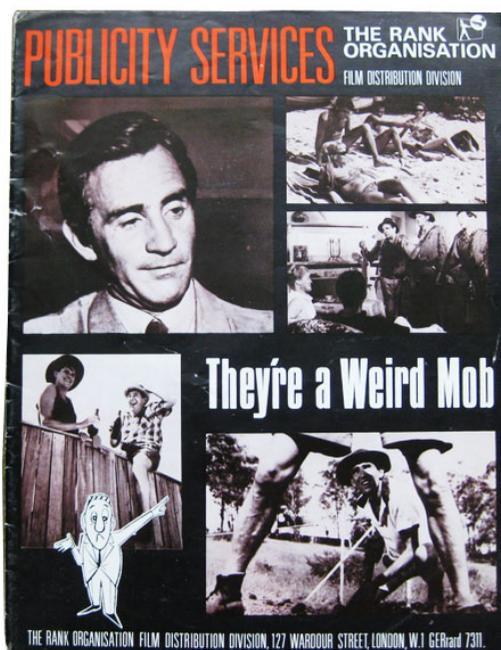
10. Robbery Under Arms, directed by Jack Lee (1957). Original English poster for *Robbery Under Arms* (opened 3rd October 1957). A reworking of elements from the previous item with a much darker palette. Poster measures 56 x 42cms. Folded. Fine.

\$300.00



Filmed in Australia – you are part of its blazing, excitement ... its elemental drama ... its rousing laughter, all of which made The Sundowners the year's record shattering tops in entertainment ... Australia as seen through the eyes of Fred Zinnemann ... actually filmed in Australian locations

11. The Sundowners, directed by Fred Zinnemann (1960). Australian one sheet poster with a collage of the main characters reworked from larger, earlier posters. The first quotation above suggests that this may have been a poster for a rerelease or for distribution into suburbs, drive-ins and country towns. Poster measures 76 x 34cms. Folded, a couple of pin holes in corners, else fine. \$300.00



They're A Weird Mob is the first full-length film to be made in Australia for several years – and perhaps the most ambitious. The story is set against the backdrop of Sydney with its three million inhabitants, its harbour, streets, hotels and beaches. Into this city comes Italian migrant, Nino Culotta ... To many Australians Nino is a “Dago” and “Itie” – an enemy only a few years before across the barren wastes of North Africa. Pressbook introduction

12. They're A Weird Mob, directed by Michael Powell (1966). London: The Rank Organisation, 1966. Original English Pressbook produced to promote the movie's London opening on 13th October 1966. Synopsis of the movie, background to the production – Gregory Peck held the rights for several years but finally relinquished them for want of a suitable script; the female lead went to Clare Dunne in whom Michael Powell saw the same qualities as he discovered in Deborah Kerr and Moira Shearer – cast, credits, a quiz about Australia, related promotion by Qantas, photographs from the shooting and the obligatory “Aussie English” glossary, eg “Kack” means “luck but never good luck”. Plus details of stills, blow-ups and reproductions of a range of posters available for promotion; 18pp. Small qto. Pictorial wrappers, stapled. Near fine. \$350.00



13. Peter Norman. Presentation of medals for the men's 200 metres at the Summer Olympics, Mexico City, 16th October 1968. New York: Personality Posters Inc., 1969. Vintage b&w poster of Tommie Smith (gold medallist) and John Carlos (bronze) standing with raised black gloved fists during the playing of the American national anthem. Peter Norman, the Australian athlete and silver medallist, stands on the podium wearing a badge endorsing the Olympic Project for Human Rights.

Peter Norman's gesture constituted an unforgivable crime for an amateur Australian sportsman: he'd mixed politics and sport. His punishment was immediate and lasting: ostracised by the Australian Olympic Committee, not selected for the Munich Olympics (1972) though ranked fifth best in the world at the time and running the necessary qualifying times, and not invited to the Sydney Olympics (2000) with other former Australian Olympians for a lap of honour.

Peter Norman died in 2006. Tommie Smith and John Carlos were pallbearers at his funeral in Melbourne. Norman's Mexico City Olympic time of 20.06 seconds is currently the men's Australian record for the 200 metres.

Peter Norman's achievement in the 200 metres, his actions at the medal ceremony, reaction of the Australian

Olympic Committee and exclusion from Australian athletics history are, after forty years, becoming better known locally: *Salute*, a feature length documentary, was released in 2008. In August this year, Andrew Leigh, the Federal member for Fraser, moved that the Australian Government recognises Norman's athletic achievements, acknowledges the bravery of his show of solidarity with Tommie Smith and John Carlos, and apologises to him for wrong done in failing to send him to the Munich Olympics and belatedly recognises the powerful role that Peter Norman played in furthering racial equality. The motion passed last month with no dissenting voices.

Poster measures 103.5 x 74cms. Linen backed, rolled, very lightly toned. Near fine.

\$1,750.00



14. Age of Consent, directed by Michael Powell (1969). Original English poster for the second of Michael Powell's Australian movies (opened on 15th November 1969). Vivid illustration of Helen Mirren by Arnaldo Putzu, the prolific, influential, and recently deceased, artist and illustrator. The poster also trumpets, "filmed in Australia on the Great Barrier Reef!" Poster measures 75 x 50cms. Folded. Fine. Issued on a single sheet with a poster for the *Michael Kohlhaas*, the German movie, which is the same dimensions as *Age of Consent*.
 \$300.00



15. Ned Kelly, directed by Tony Richardson (1970). Original English poster for *Ned Kelly* [opened 1970]. The standard ingredients for an English audience: Mick Jagger, face partially obscured by armour, and "a Tony Richardson film". Poster measures 76 x 102cms. Folded. Fine.
 \$300.00



16. Ned Kelly, directed by Tony Richardson (1970). Original French poster for *Ned Kelly* [opened 1970]. Artwork by [Guy] Jouineau and [Guy] Bourdige who follow the design of earlier posters by concentrating on Ned Kelly in armour and differ by omitting any image of Mick Jagger, see the previous item. Poster measures 156 x 117cms. Folded, fine. \$300.00

17. Ned Kelly, directed by Tony Richardson (1970). Original Belgian poster for *Les Frères / De Gebroeders Kelly* "The Kelly Brothers" [1970]. For this poster the Ned Kelly story takes on elements of an American Western movie: brothers, each dressed distinctively, grouped together threateningly, combined with mention of Mick Jagger and an image of him in armour. Poster measures 54 x 35cms. One horizontal fold. Fine. \$300.00



18. Wake in Fright, directed by Ted Kotcheff (1971). Original Czech poster for *Zapadák*, Canadian Ted Kotcheff's only Australian movie which scrubbed up well after its rediscovery in 2009 and is currently being revived in New York. Poster design credited to Vlach. Poster measures 80 x 58cms., rolled. Fine. \$300.00



19. The Picture Show Man, directed by John Power (1977). Original Czech poster for *Putovní Kino*, John Power's movie about travelling silent picture shows in rural Australia and which appeared immediately before the local and international revival of Australian movies of the late 1970s and early 1980s. Poster measures 38 x 27cms. Rolled. Short tear bottom edge, else fine. \$300.00



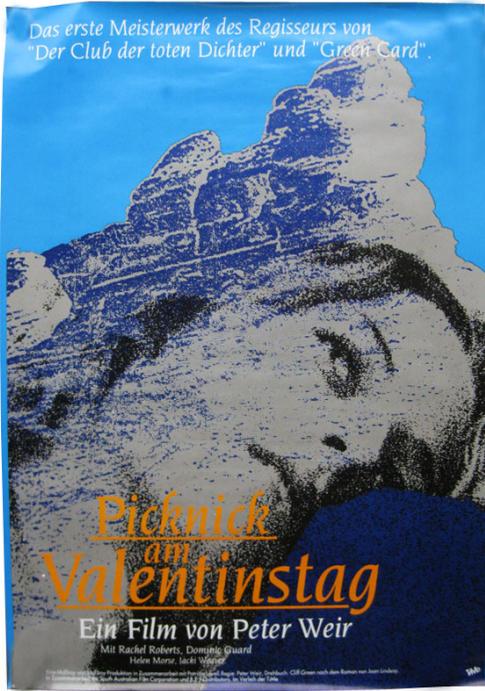
20. Caddie, directed by Donald Crombie (1976) Original Polish poster for *Caddie* [c.1977]. A spectacular poster, even by Polish standards, though it's difficult to read the connection between elements in the image and the movie. Poster measures 81 x 57cms. One faint horizontal fold. Fine. \$300.00



21. Between Wars, directed by Michael Thornhill (1974).
 Original English poster for Michael Thornhill's first feature (opened 1976). Distributed by Cinegate, run by American expatriates David and Barbara Stone, and shown at their Notting Hill Gate cinema with Christopher Mason's short *England Home and Beauty* as a support. Poster measures 80 x 104cms. Folded. One fold rubbed, else fine. \$200.00



22. Barry McKenzie Holds His Own, directed by Bruce Beresford (1974)
 Original American poster for *Barry McKenzie Holds His Own* (opened 24th January 1985). The second of the two Barry McKenzie movies arrives in the USA eleven years after its Australian and English release. The combination of the movie's ingredients suggested by the poster – Barry emerging from a pair of jeans, Fosters' cans labelled "imported laughter", Dame Edna is the Queen of England, buxom Afro-American women – point to the difficulties of the American distributor and poster designer had in finding tags for a local audience. Artwork credited to Double Vision Print and Design G. Fanaza. Poster measures 103 x 68cms. Folded. Fine. \$300.00



23. Picnic at Hanging Rock, directed by Peter Weir (1975). Original German poster for a revival of *Picknick am Valentinstag* (opened c.1990), presumably after the local success of *Dead Poets Society* (1989) and *Green Card* (1990), and which in movie poster parlance is now the director's first masterpiece. The design of the poster for its original release – reworkings of groups of young women dressed in white and shining in sunlight – has been replaced by imagery from the end of the movie (and which the movie does not contain) after the girls have been absorbed and consumed by the rock, and Valentine's Day has replaced Hanging Rock in the title. Poster measures 83.5 x 59cms. Rolled, fine. \$150.00



24. The Irishman, directed by Donald Crombie (1978). Original Czech poster for *Iřčan* [poster copyrighted 1979], based on Elizabeth O'Connor's novel and one of the historical epics made during the local production revival. Like *The Man from Snowy River*, see below, the poster uses images from the movie rather than an illustration. Poster measures 81 x 58cms. Rolled. Fine. \$200.00



Newsfront ... when the world was young

25. Newsfront, directed by Philip Noyce (1978). Original American poster for *Newsfront* (opened 30th May 1979). Philip Noyce's first feature was the first Australian movie to be shown at the New York Film Festival (September 1978), opened the London Film Festival (November 1978), and locally won Best Film at the Australian Film Institute Awards (1978). The poster (artwork by Nancy Stahl), fits the movie into the genre of group saga – “They lived, died, laughed and loved behind a newsreel camera” – while removing the setting for these activities. Poster measures 103 x 68cms. Folded. Fine. \$300.00



26. Dot and the Kangaroo, directed by Yoram Gross (1977). Original Czech poster for *Děvčátka a klokan* [poster copyrighted 1979], the first of nine movies made by Yoram Gross featuring the resourceful heroine between 1977 and 1994. Poster designed by Vratislav Hlavaty and featuring a blue-eyed kangaroo. This must be a first! Poster measures 42 x 30cms. Rolled. Fine. \$300.00

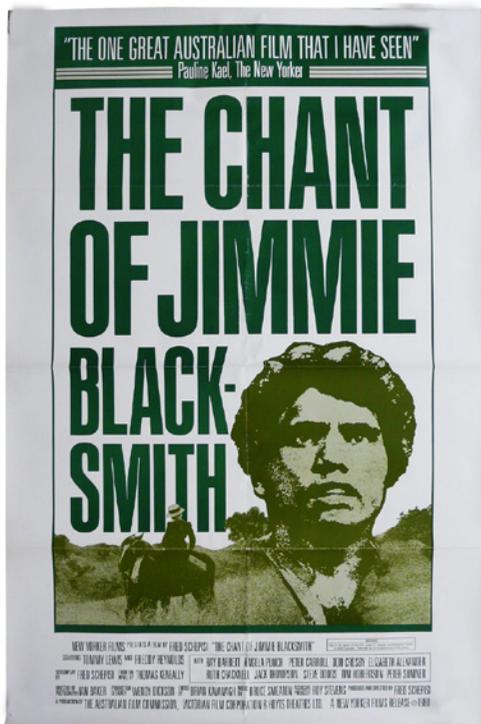
SAMUEL Z. ARKOFF PRESENTS

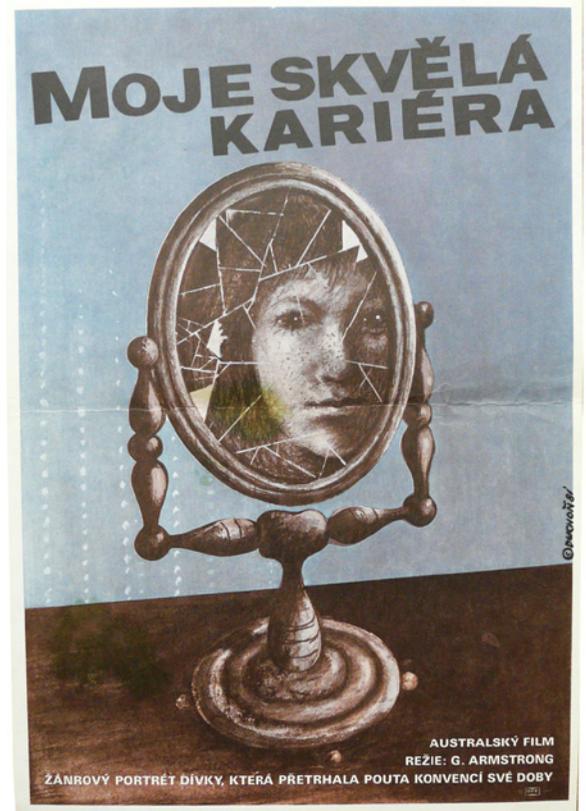
27. Mad Max, directed by George Miller (1979) Original American poster for *Mad Max* (opened 9th May 1980). The first of what now promises to be at least four movies featuring Max Rockatansky. The movie was distributed in America by AIP [American International Pictures; operating 1954-1980], famous for financing and distributing a diverse range of low budget, often exploitation, movies for screenings as double features, at drive-ins, or for an audience no older than 20. *Mad Max* reached AIP the same year as the retirement of Samuel Z. Arkoff, its co-founder, and as the company was in the process of being sold and assimilated into larger movie production companies. There was time for *Mad Max* to be redubbed by American actors for its first American release – local accents and slang Americanised – and the movie wouldn't appear in the United States in its original form until 2000. The design of the poster assists the dubbing process. The AIP default visual ingredients: an anonymous super hero, a wrecked police car, the blunt, vague caption “the maximum force of the future”, all come into play. In short, the movie's setting, actors and plot have been converted to the AIP house style. Poster measures 104 x 68cms. Folded. Fine. \$300.00



The one great Australian film that I have seen. Pauline Kael

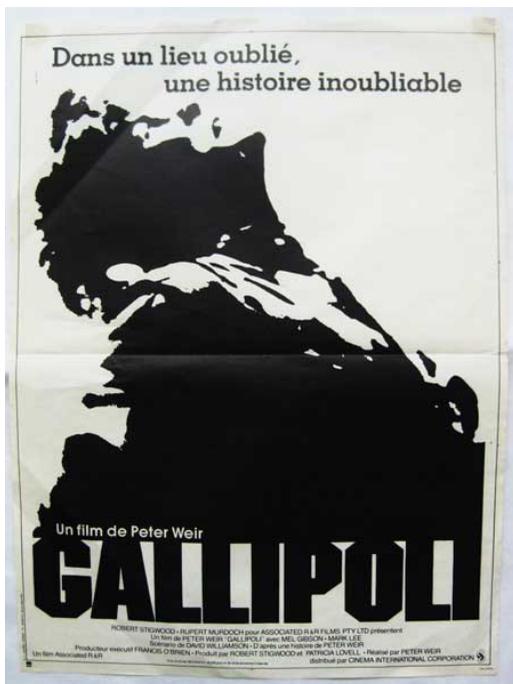
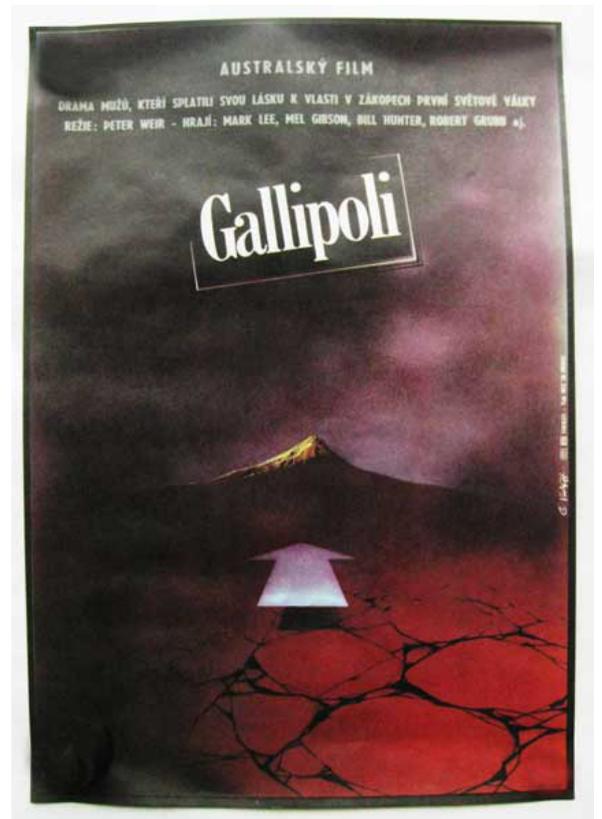
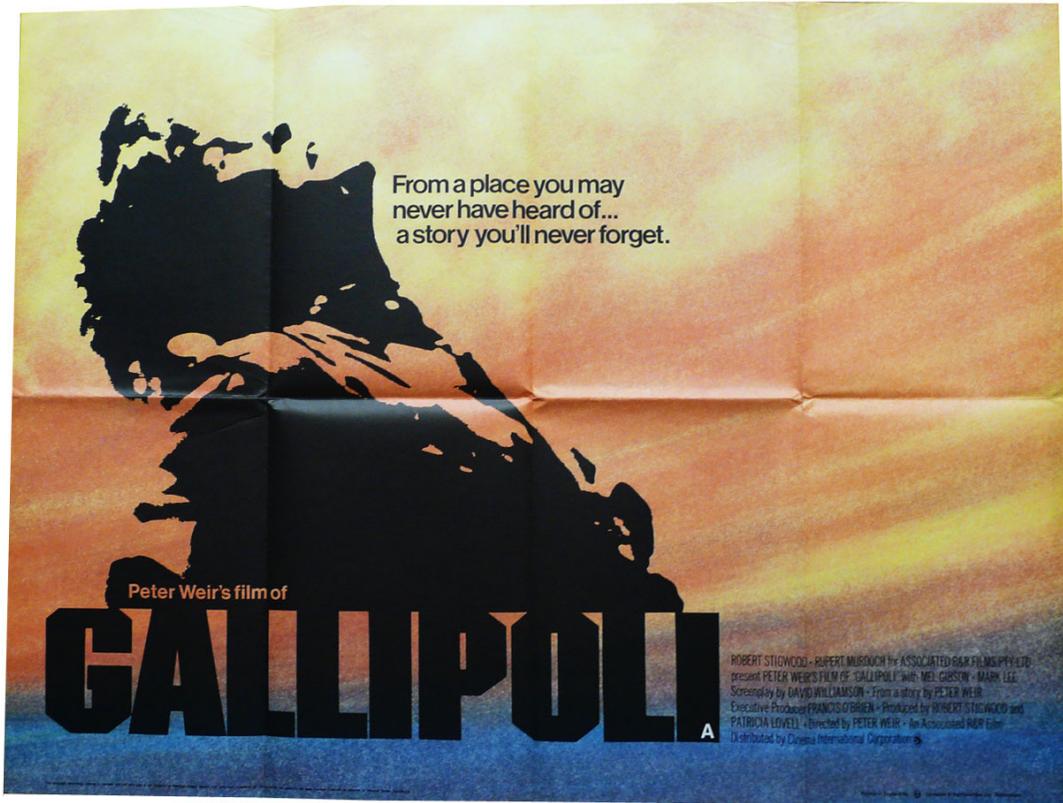
28. The Chant of Jimmie Blacksmith, directed by Fred Schepisi (1978). Original American poster for *The Chant of Jimmie Blacksmith* (opened 3rd September 1980). The poster falls back on the combination of newspaper banner style and Pauline Kael's endorsement. Pauline Kael's status as a critic makes mention of Australia possible in the advertisement while implying that this is the only Australian movie necessary to see. Poster measures 103 x 68cms. Folded. Fine. \$300.00





29. My Brilliant Career, directed by Gillian Armstrong (1979). Original English poster for *My Brilliant Career* (opened 1980) containing the standard ingredients of a romantic scene from the movie, awards won, endorsement from *The Sunday Times*. Poster measures 76 x 102cms. Folded. Fine. \$300.00

30. My Brilliant Career, directed by Gillian Armstrong (1979). Original Czech poster for *Moje Skvělá Kariéra* [poster copyrighted 1981], Gillian Armstrong's feature length debut and one of the key movies of the local production revival of the late 1970s and early 1980s. Poster design, a young woman's face reflected in a cracked mirror, credited to Duchoň. Poster measures 40 x 28cms. Rolled. Two marks on reverse with faint show through onto poster. Near fine. \$200.00



FROM A PLACE YOU MAY NEVER HAVE HEARD OF ... A STORY YOU WILL NEVER FORGET

31. Gallipoli, directed by Peter Weir (1981). Original English poster for *Gallipoli* (opened 10th December 1981). The most frequently used combination of image and caption for posters of *Gallipoli*. Poster measures 76 x 101 cms. Folded. Fine. \$300.00

32. Gallipoli, directed by Peter Weir (1981). Original Czech poster for *Gallipoli* (1981) and the first that I've seen not to use the freeze frame of Mark Lee from the climax of the movie, see below. Poster design credited to Vlach. Poster measures 37.5 x 26 cms. Rolled. Pin marks in corners, else fine. \$300.00

33. Gallipoli, directed by Peter Weir (1981). Original French poster for *Gallipoli* [opened 1982], Peter Weir's best known movie. The familiar freeze frame of Mark Lee from the end of the movie. Poster measures 54 x 40 cms. One horizontal fold. Small pieces of tape on two corners of reverse, else fine. \$100.00



34. Home on the Range, directed by Gil Scrine (1981). Original English poster for *Home on the Range*, the anti-nuclear documentary. The poster reproduces a Patrick Cook cartoon surrounded by an abstract image of the American base at Pine Gap. Poster measures 57 x 41 cms. Rolled, with a blank space below the image to add details of screenings. Fine. \$100.00

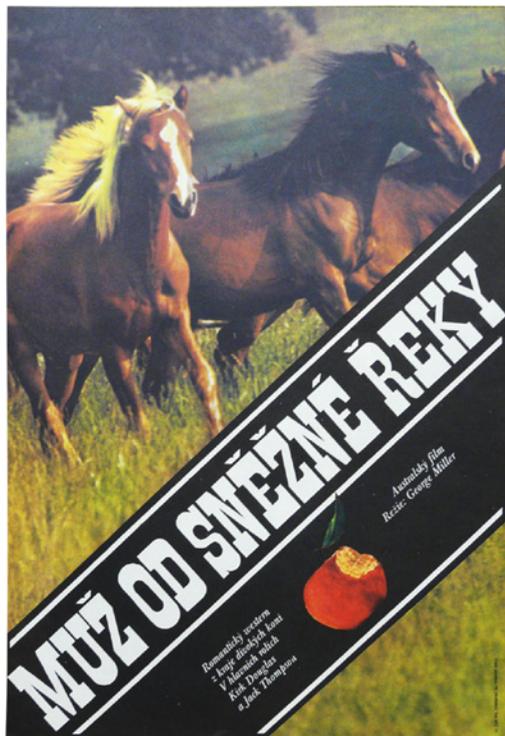


IN THE FUTURE, CITIES WILL BECOME DESERTS, ROADS WILL BECOME BATTLEFIELDS AND THE HOPE OF MANKIND WILL APPEAR AS A STRANGER

35. Mad Max 2, directed by George Miller (1981). Original American poster for *The Road Warrior* (opened 21st May 1982). The first American poster concentrates on the cars, guns and mythic elements of the movie. Max is “a stranger” and, the perfect American archetype, a “road warrior”. Poster measures 104 x 69cms. Folded. Fine. \$250.00

36. Mad Max 2, directed by George Miller (1981). Original American poster for *The Road Warrior* (opened 21st May 1982). The second American poster has reverted to the tried and true: quotations from *Time Magazine*, *Newsweek*, *Los Angeles Times*, *Playboy*, *Cosmopolitan*, *The New York Times* adjacent to a full length image of the movie’s star, a leather clad Max with, interestingly, his gun drawn only in outline. Poster measures 104 x 69cms., marked “Style B” along bottom edge. Folded. Fine. \$250.00

37. Mad Max 2, directed by George Miller (1981). Original French poster for *Mad Max 2 Le Défi* (opened 11th August 1982). All the ingredients: Max gun drawn (a realistic gun), semi-trailer, a warning that scenes may offend. And being shown in “version integrale”, ie in English, for a movie that does not depend on dialogue. Poster measures 155 x 116cms. Folded. Fine. \$250.00

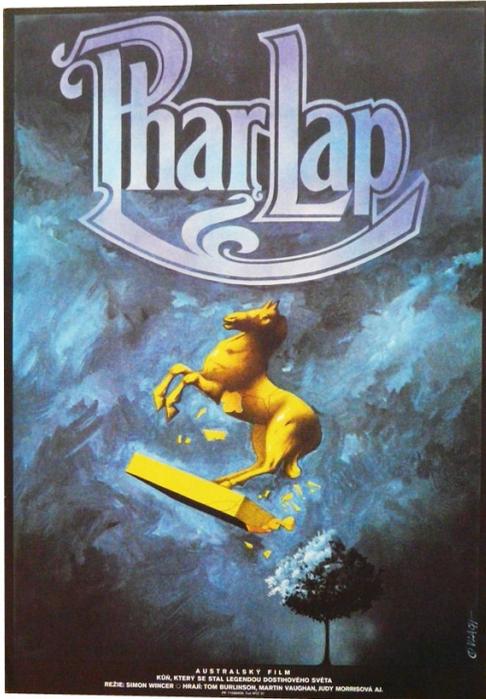


38. The Man from Snowy River, directed by George Miller [Scottish born and not the director of the *Mad Max* movies], (1982). Original Czech poster for *Muž Od Sněžné Řeky*, not an illustration like the other Czech posters here, instead an image of the wild horses and the title diagonally across the title. Poster measures 38 x 27cms. Rolled. Fine. \$150.00



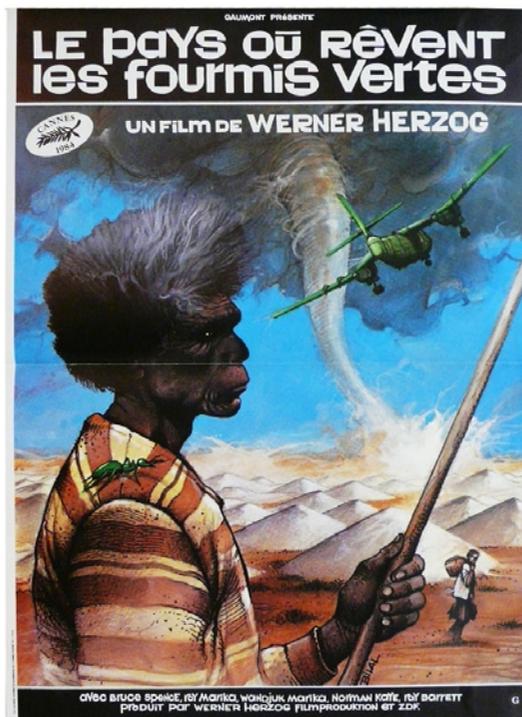
THE BEST AUSTRALIAN MOVIE SINCE PICNIC AT HANGING ROCK

39. Heatwave, directed by Philip Noyce (1982). Original English poster for *Heatwave*, Philip Noyce's thriller about green bans and developers, ingredients from the Juanita Nielsen story and addressing similar themes to *The Killing of Angel Street*, released six months earlier. Apart from Centrepont Tower, then a year old, in the Sydney skyline in the background of the poster, the movie does not allude to the movie's plot or setting and concentrates on Judy Davis, Philip Noyce, *Newsfront* and the extravagant claim above. Poster measures 76 x 102cms. Rolled. Fine. \$150.00



40. Phar Lap, directed by Simon Wincer (1983). Original Czech poster for *PharLap*, featuring a striking image of a disintegrating Phar Lap on a similar pedestal. Poster design, like *Wake in Fright* and *Gallipoli*, above, credited to Vlach. Poster measures 86 x 60cms. Rolled. Fine. \$200.00

41. Phar Lap, directed by Simon Wincer (1983). Original Czech poster for *PharLap*. The smaller version of the previous item. Poster measures 42 x 30cms. Rolled. Fine. \$85.00



42. Where the Green Ants Dream, directed by Werner Herzog (1984). Original German poster for *Wo die grünen Ameisen träumen* (opened 31st August 1984). Herzog's Australian movie made up of his determinedly controversial amalgamation of fact, sensation, posturing; all told, as here, with striking images. Poster measures 84 x 59cms. Folded. Fine. \$175.00

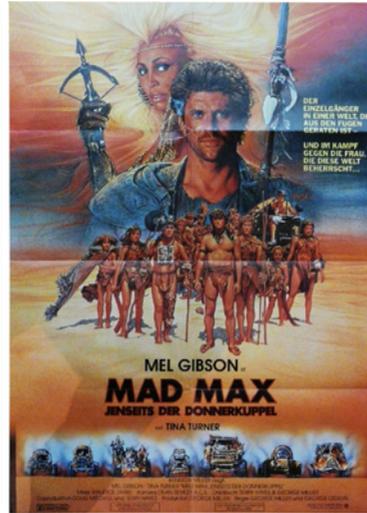
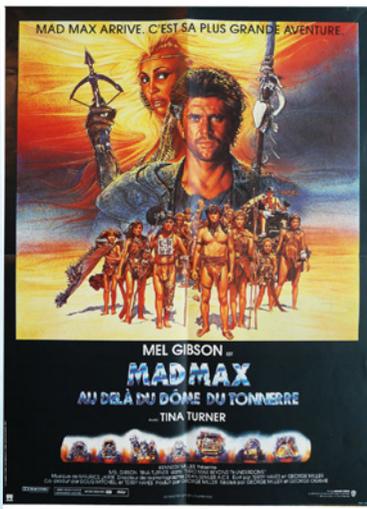
43. Where the Green Ants Dream, directed by Werner Herzog (1984). Original French poster for *Le Pays où Rêvent les Fourmis Vertes* (Cannes, May 1984). Design credited to Bilal. Poster measures 156 x 119cms. Folded. Fine. \$175.00

44. Where the Green Ants Dream, directed by Werner Herzog (1984). Original French poster for *Le Pays où Rêvent les Fourmis Vertes* (Cannes, May 1984). The smaller version of the previous item. Poster measures 53 x 39cms. One horizontal fold. Fine. \$85.00



45. Razorback, directed by Russell Mulcahy (1984). Original French poster for *Razorback* [opened 1984]. Spectacular design conforming to all the monster movie conventions by Renato Casaro, the prolific and award winning Italian artist and illustrator. Poster measures 156 x 117cms. Folded. Two pin holes top corners, else fine. \$150.00

A LONE WARRIOR SEARCHING FOR HIS DESTINY. A TRIBE OF LOST CHILDREN WAITING FOR A HERO ... IN A WORLD BATTLING TO SURVIVE, THEY FACE A WOMAN DETERMINED TO RULE. HOLD OUT FOR MAD MAX. THIS IS HIS GREATEST ADVENTURE.



46. Mad Max Beyond Thunderdome, directed by George Miller and George Ogilvie (1985). Original American poster for *Mad Max Beyond Thunderdome* (opened 10th July 1985, a month before its Australian premiere). By his third instalment, Max is being distributed by Warner Bros., his censorship rating has dropped to PG-13 and “the maximum force of the future” of his youthful AIP days has been replaced by the above. Poster measures 104 x 69cms. Folded. Fine. \$175.00

MAD MAX ARRIVES. C'EST SA PLUS GRANDE AVENTURE

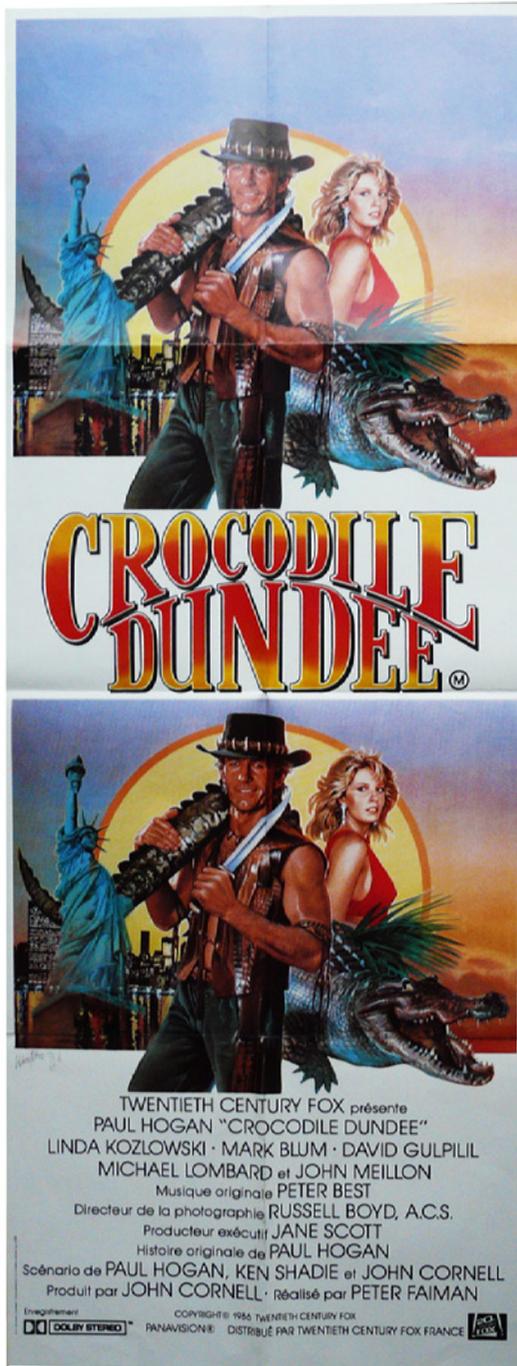
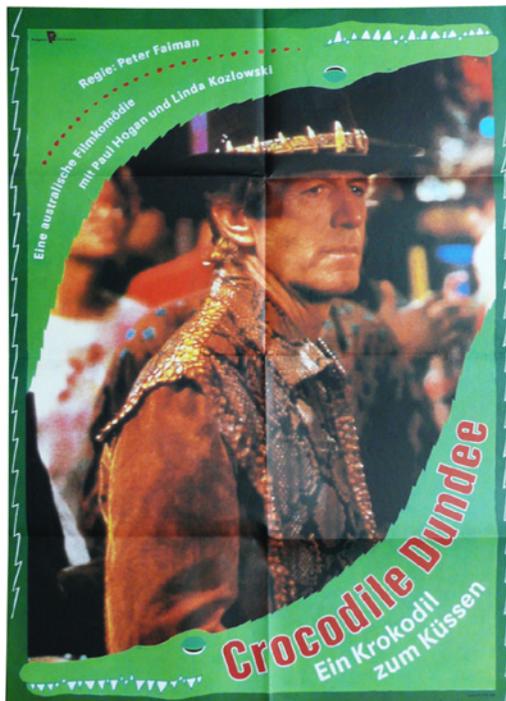
47. Mad Max Beyond Thunderdome, directed by George Miller and George Ogilvie (1985). Original French poster for *Mad Max au Delà du Dôme du Tonnerre* (opened 25th September 1985). The same imagery as the American poster, above, minus the long explanation, except for the last sentence. Poster measures 52 x 38cms. One horizontal fold. Fine. \$175.00

DER EINZELGÄNGER IN EINER WELT, DIE AUS DEN FUGEN GREATEN IST — UND IM KAMPF GEGEN DIE FRAU, DIE DIESE WELT BEHERRSCHT ...

48. Mad Max Beyond Thunderdome, directed by George Miller and George Ogilvie (1985). Original German poster for *Mad Max jenseits der Donnerkuppel* (opened 26th September 1985). The same imagery as the American and French poster, above, with the above explanation – “A loner in an out of control world ... in a battle against the woman who controls this world” – as the tag line. Poster measures 84 x 59cms. Folded. Fine. \$175.00



49. My First Wife, directed by Paul Cox (1984). Original English poster for *My First Wife* (opened 1st August [1985]). Standard movie poster ingredients: actors, endorsements from *The Guardian* and *Films and Filming*, awards won, and frequent mentions of Australia. Poster measures 76 x 100cms. Rolled. Fine. \$150.00

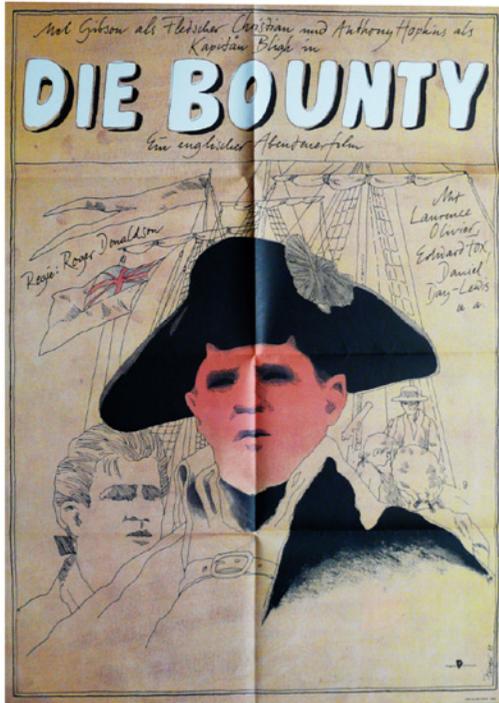


EIN KROKODIL ZUM KÜSSEN

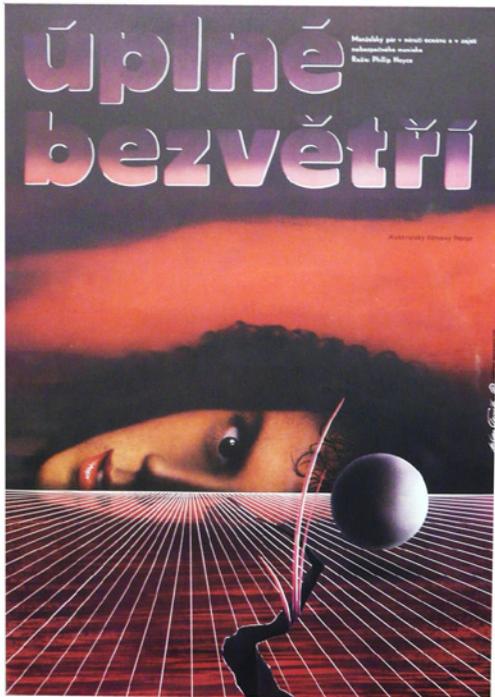
50. Crocodile Dundee, directed by Peter Faiman (1986). Original East German poster for *Crocodile Dundee –Ein Krokodil zum Küssen* [*A Crocodile to Kiss*]. Mick Dundee enclosed by two benign crocodiles. Poster measures 84x 59cms. Folded, fine. \$100.00

51. Crocodile Dundee, directed by Peter Faiman (1986). Original French poster for *Crocodile Dundee* (opened 4th February 1987). All the familiar elements: crocodile, the Statue of Liberty, the New York skyline, Michael Dundee and Sue Charlton, and that knife. Design credited to Clinton. Poster measures 147 x 61cms. Folded. Fine. \$100.00

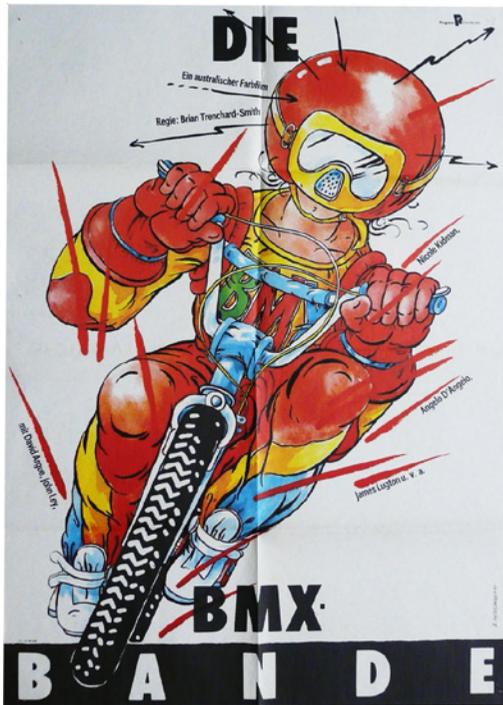
52. Crocodile Dundee, directed by Peter Faiman (1986). Original French poster for *Crocodile Dundee* (opened 4th February 1987). The different format of the same image and design as the previous item. Poster measures 155 x 120cms. Folded. A couple of minor nicks, else fine. \$100.00



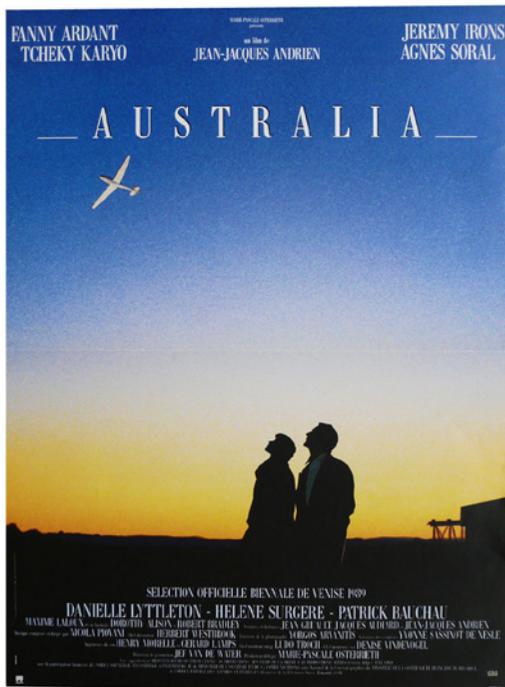
53. The Bounty, directed by Roger Donaldson (1984). Original East German poster for *Die Bounty* (opened 20th November 1987). The fifth movie version of the mutiny, directed by Donaldson, the Australian born director who emigrated to New Zealand as a 20 year old in 1965. A vivid poster, designed by Flieger, imposing a coloured and demonic Bligh over pen and ink of Christian, mutineers and the Bounty. Poster measures 84x 59cms. Folded, fine. \$100.00



54. Dead Calm, directed by Philip Noyce (1989). Original Czech poster for *Úplně bezvětrí*, Philip Noyce's horror movie of a husband, wife and psychopath together on a boat. Poster design credited to Milan Tecák. Poster measures 40 x 28cms. Rolled. Fine. \$150.00



55. BMX Bandits, directed by Brian Trenchard-Smith (1983). Original East German poster *Die BMX Bande* (opened 6th January 1989). Design by D.Heidenreich, dated 1987, and aiming for colour and movement. Poster measures 84 x 59cms. Folded. Pin marks in corners, else fine. \$150.00



56. Australia, directed by Jean-Jacques Andrien (opened 13th September 1989). Original French poster for this movie which, apart from its title and the back story of its protagonist – “*Australia* is about Edouard Pierson, a Belgian-born wool dealer who emigrated to Australia after World War Two. The movie actually takes place in Belgium as he returns to his homeland to assist his family with their wool business. ...” (<http://www.imdb.com/title/tt0096854/>) – has no other connection with Australia. Poster measures 52 x 38cms. One horizontal fold. Fine. \$20.00



57. Aboriginal Art. [Australian Aboriginal Art Exhibition] Original Polish poster for *Sztuka Aborygenow Australijskich* held at the Muzeum Azji i Pacyfiku [Asia and Pacific Museum], Warsaw (May 1990). Poster by the prolific Andrzej Pagowski. Poster measures 67 x 95cms. Rolled. Fine. \$150.00

MAD MAX EAT YOUR HEART OUT!



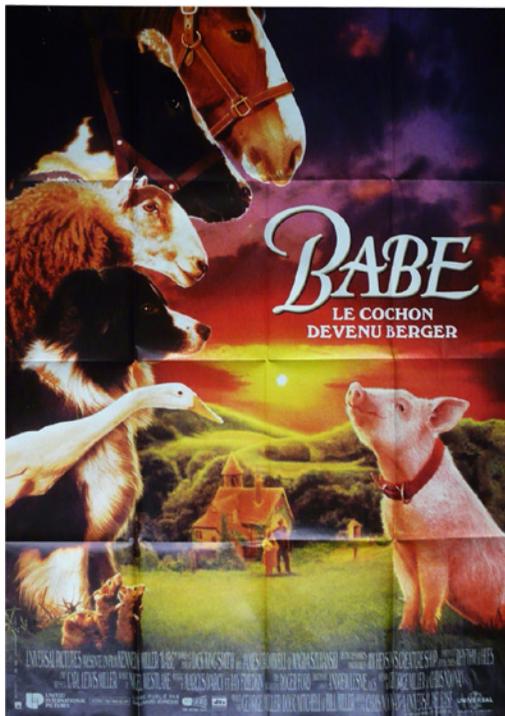
58. Romper Stomper, directed by Geoffrey Wright (opened 12th November 1992). Original Australian poster for *Romper Stomper*. A little of everything from the movie poster set of ingredients: critics' endorsements, awards won, a gushing byline – “Only one movie has been acclaimed as one of the most brilliant, provocative and truly exciting entertainment experiences since ‘Mad Max’ and ‘A Clockwork Orange’ Like ‘Basic Instinct’ will excite, disturb and challenge you and yet... ‘ROMPER STOMPER’ IS TOTALLY UNLIKE ANYTHING YOU MAY HAVE SEEN BEFORE.” – written on Russell Crowe’s forehead! And the above exhortation which we hope that Mr. Rockatansky does not take literally. Poster measures 100 x 70cms. Rolled. Fine. \$250.00



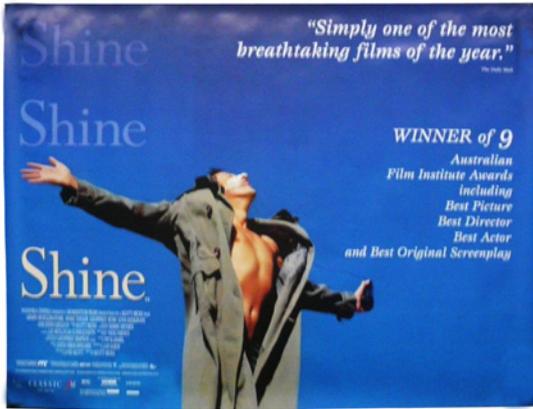
59. Romper Stomper, directed by Geoffrey Wright (1992). Set of twelve original German lobby cards for *Romper Stomper* (opened 11th March 1993). All colour scenes from the finished movie: protagonists in various combinations, the rival Vietnamese gang, and the requisite burning cars in the background. Cards measure 24 x 30cms. each. All fine. The set \$250.00



60. The Adventures of Priscilla, Queen of the Desert, directed by Stephan Elliott (1994). Original Polish poster for *Priscilla Królowa Pustyni* (opened 2nd June 1995). Spectacular multi-coloured design printed on glossy paper. Poster measures 98 x 68cms. Rolled. Fine. \$150.00



61. Babe, directed by Chris Noonan (1995). Original French poster for *Babe Le Cochon Devenu Berger* (opened 21st February 1996). The similar combination of ingredients from the movie featured in the posters worldwide. The difference in the French is that the usual tag of “A little pig goes a long way” has become the more specific “the pig became a shepherd”. Poster measures 156 x 115cms. Folded. Fine. \$85.00



62. Shine, directed by Scott Hicks (1996). Original English poster for *Shine* (opened 3rd January 1997). The ambiguous image of an exultant Geoffrey Rush as David Helfgott set against a vivid blue sky and worked into most of the posters that I've seen for the movie. Poster measures 76 x 102cms. Rolled. Fine. \$85.00



63. Shine, directed by Scott Hicks (1996). Original English poster for *Shine* (opened 3rd January 1997). The variant "review" poster: the ambiguous image of an exultant Geoffrey Rush as David Helfgott set against a vivid blue sky (see previous item) is much reduced and is now surrounded by endorsements from *The Mail on Sunday*, *The Express*, *The Daily Telegraph*, *The Observer* and *Time Out* as well as smaller boxes for awards to date. Poster measures 76 x 102cms. Folded. Fine. \$85.00

64. Shine, directed by Scott Hicks (1996). Original English poster for *Shine* (opened 3rd January 1997). The "post Oscar" poster: an unambiguous and reduced head and shoulder portrait of Geoffrey Rush as David Helfgott at centre, framed by the shape of a piano lid and surrounded by "Academy Award Winner" etc., the endorsements from the previous poster have been shortened to one word, and "9 Bafta Nominations including ..." added to the bottom right corner. Poster measures 77 x 100cms. Folded. Fine. \$85.00



65. Moulin Rouge, directed by Baz Luhrmann (2001). Original French poster for *Moulin Rouge* (opened 3rd October 2001, after a Cannes screening on 9th May 2001). Baz Luhrmann's third feature, his version of Paris in 1899 and no mention of him anywhere. Poster measures 176 x 118cms. Folded. A couple of minor nicks, else fine. \$75.00

THE FOUR VERSIONS OF THE FRENCH POSTER FOR CROCODILE DUNDEE IN LOS ANGELES; FOUR CAPTIONS ON THE SAME IMAGE



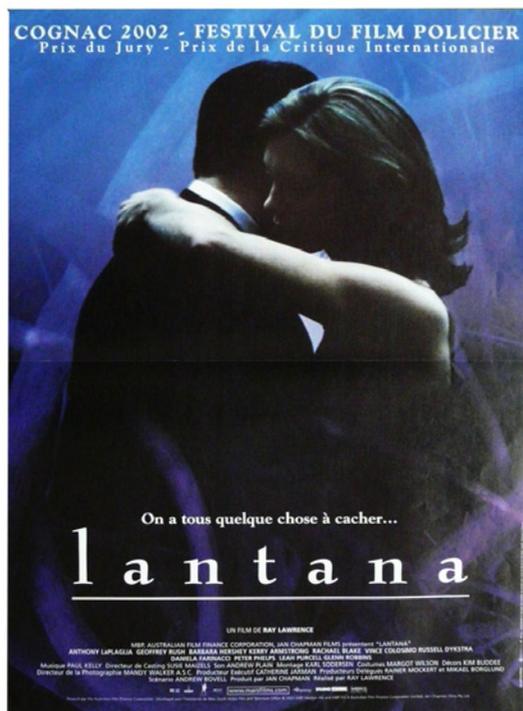
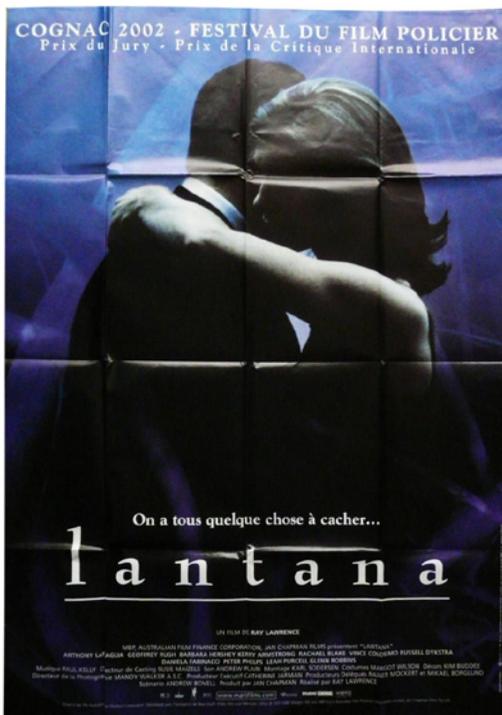
66. Crocodile Dundee in Los Angeles, directed by Simon Wincer (2001). Original French poster for *Crocodile Dundee 3* (opened 27th June 2001).

Version 1: *Tu lui dis crocodile ... il répond sac à main* [You say to him crocodile ... he replies handbag] and at the bottom of the poster, *Y a pas de lézards.* [There are no lizards]. Poster measures 60 x 40cms. One horizontal fold. Fine.

Version 2: *Cet Été, Le Croco, C'est Tendance* [This summer, the croc, is the trend] and at the bottom of the poster, *Aucun reptile n'a été mangé pendant le tournage.* [No reptile has been eaten during the shooting]. Poster measures 158 x 117cms. Folded. Fine.

Version 3: *Si t'as des Ecailles fais Gaffe à ta Peau* [If you have the balls, watch out] and at the bottom of the poster, *Y a pas de lézards.* Poster measures 158 x 117cms. Folded. Two short tears bottom edge, else fine.

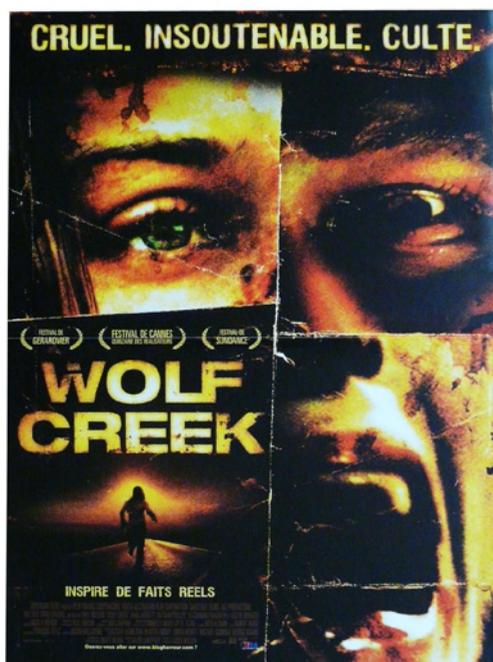
Version 4: *Y a pas que les filles qui portent du croco* [It is not only the girls who wear crocodile] and at the bottom of the poster, *Aucun reptile n'a été mangé pendant le tournage.* Poster measures 158 x 117cms. Folded. Fine. The four posters \$150.00



ON A TOUS QUELQUE CHOSE À CACHER

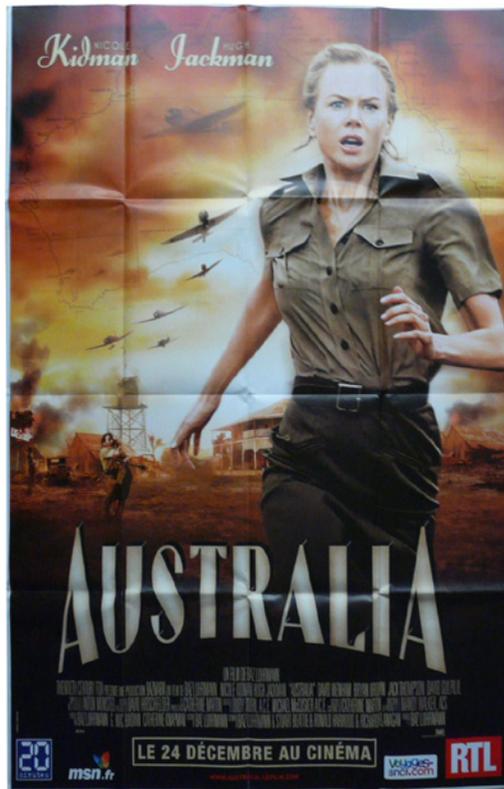
67. Lantana, directed by Ray Lawrence (2001). Original French poster for *Lantana* (opened 24th July 2002). The familiar image for all the posters of the movie with a change in the tag line, sometimes it's "Love is the Greatest Mystery" or, for the French, "Everyone has Something to Hide". Poster measures 157 x 114cms. Folded. Small chip bottom left corner, else fine. \$75.00

68. Lantana, directed by Ray Lawrence (2001). Original French poster for *Lantana* (opened 24th July 2002). Smaller version of the previous item. Poster measures 54 x 40cms. One horizontal fold. Fine. \$35.00



CRUEL. INSOUTENABLE. CULTE

69. Wolf Creek, directed by Greg McLean (2005). Original French poster for *Wolf Creek* opened 9th August 2006, after a Cannes screening on 17th May 2005. Poster measures 53 x 40.5cms. One horizontal fold. Fine. \$35.00



70. Australia, directed by Baz Luhrmann (2008). Original French poster for *Australia* (opened 24th December 2008). The dominant image of the movie: Lady Ashley and Drover in an embrace, other elements from the movie around them and the Aboriginal man prominent among these. Poster measures 175 x 118cms. Folded. Fine. \$50.00

71. Australia, directed by Baz Luhrmann (2008). Original French poster for *Australia* (opened 24th December 2008). Variant poster featuring a monumental image of Lady Ashley running, surrounded by the Japanese bombing, part of a map of Australia and a much smaller Aboriginal man. Poster measures 175 x 118cms. Folded. Fine. \$50.00

72. Australia, directed by Baz Luhrmann (2008). Original French poster for *Australia* (opened 24th December 2008). The smaller version of the dominant image, see above. Poster measures 52 x 40cms. One horizontal fold, else fine. \$35.00