

F E N N E K E R



anyone demands artistic propaganda. Yet it would be only natural to make the poster, the film's visiting card, as artistic and interesting as possible. Commissioners of posters, however, achieve precisely the contrary when they take for their ideal a sickly sweet coloured version of film photos or even rise to the height of demanding that half a dozen separate scenes should be combined into a poster. This kind of thing naturally lowers the level of all film propaganda. The striking effectiveness of a form of advertising which ought continually to impress the public with something new, is completely lost.

It seems to me that it would pay much better to picture the dominant idea of the film under treatment, — as it were, to draw up a balance of the happenings, to pick out the essentials and thus ensure a different impression every time.

For example, I conceived the idea of the Karamasoff poster in this fashion. I tried to represent the woman with a calm, almost desinterested bearing, to indicate the coldness and beauty that were so

Film posters

"Tugboat M 17"