

WHOSE FAULT IS IT?

When you sit in the last row of the stalls or in a box behind, and the lights go up between the commercial film and the news, you have before you an audience composed of what the advertising expert generally calls the better class consumer. The faint whiff of subtle fragrance many of them, to the delectation of their neighbours, exhale, is due to the adroit and tasteful publicity of our scent manufacturers. Or again we are struck by the up-to-dateness of their headgear—successful publicity on the part of our leading fashion journals.

And the men in the audience have many things on and about them which they were tempted to purchase by well directed propaganda. — In short to look at the people gathered here you would think that all the wit and brains brought into play by our advertising men have not been expended in vain. How is it then that 90 per cent of the pictorial element in the posters which are meant to attract an audience, apparently so sensitive to things aesthetic, to the cinemas, should recall the romanticism of the balladmongers of long forgotten fairs? No — the audience does not come because of the posters. The announcements and the notices in the papers, the mention made of the names of the stars, these still are the chief factors that draw the public —. Perhaps there would be even fuller houses were a really good poster propaganda



ERICH LUDKE



Ein Mann
will nach Deutschland

KARL L. DIEHL · BRIGITTE HORNEY
HERMANN SPEELMANS · HANS LEIBELT

Fimlplakate
Film posters

J O S E P H
F E N N E K E R

23

"A Man Tries to Get to Germany"