

employed as well. Now every film publicity man will of course object: "My dear fellow, I can prove to you that such and such a poster you condemn here, was a tremendous success." I counter with the question: What sort of success? From a business or publicity point of view? To the firm that makes the film the poster is not a means of publicity but a bit of incidental business. The firm has the posters printed, then sells them through the middleman to the small cinema proprietor, and he, the last man in the chain, is the chief censor, for the film company declares, the poster was a success, when a large number of the small cinema proprietors who seldom know much about aesthetic matters, have bought the poster. It was a business success then but not a publicity success by a long way. If our manufacturers of patent goods were to set about things like the film industry, and let the small dealers decide on the nature of the publicity employed, there would be an end of efficient and effective advertising. It would be an easy matter for the film industry to calculate differently. The sale of the posters should not be a separate transaction but an adequate percentage for publicity should be included in the charges for film hire, posters should be supplied which do not outrage the aesthetic sense of the average person and also really appeal to the public—But I fear the business principles of our film producers will not allow of their adopting the proposed method of calculation, because, during actual production the business point of view far outweighs the aesthetic. But I nevertheless felt it was imperative to direct attention here to the real causes of these signs of deterioration in the film poster.

Transl. by E. L. W-Williams.



"Quex, the Hitler Boy Scout"



Film posters

S I E G F R I E D
 T R I E B

"The Eternal Dream"