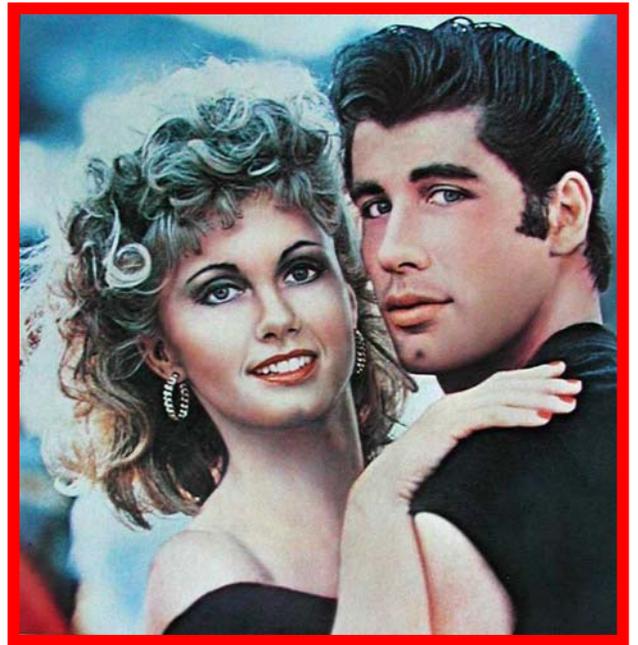
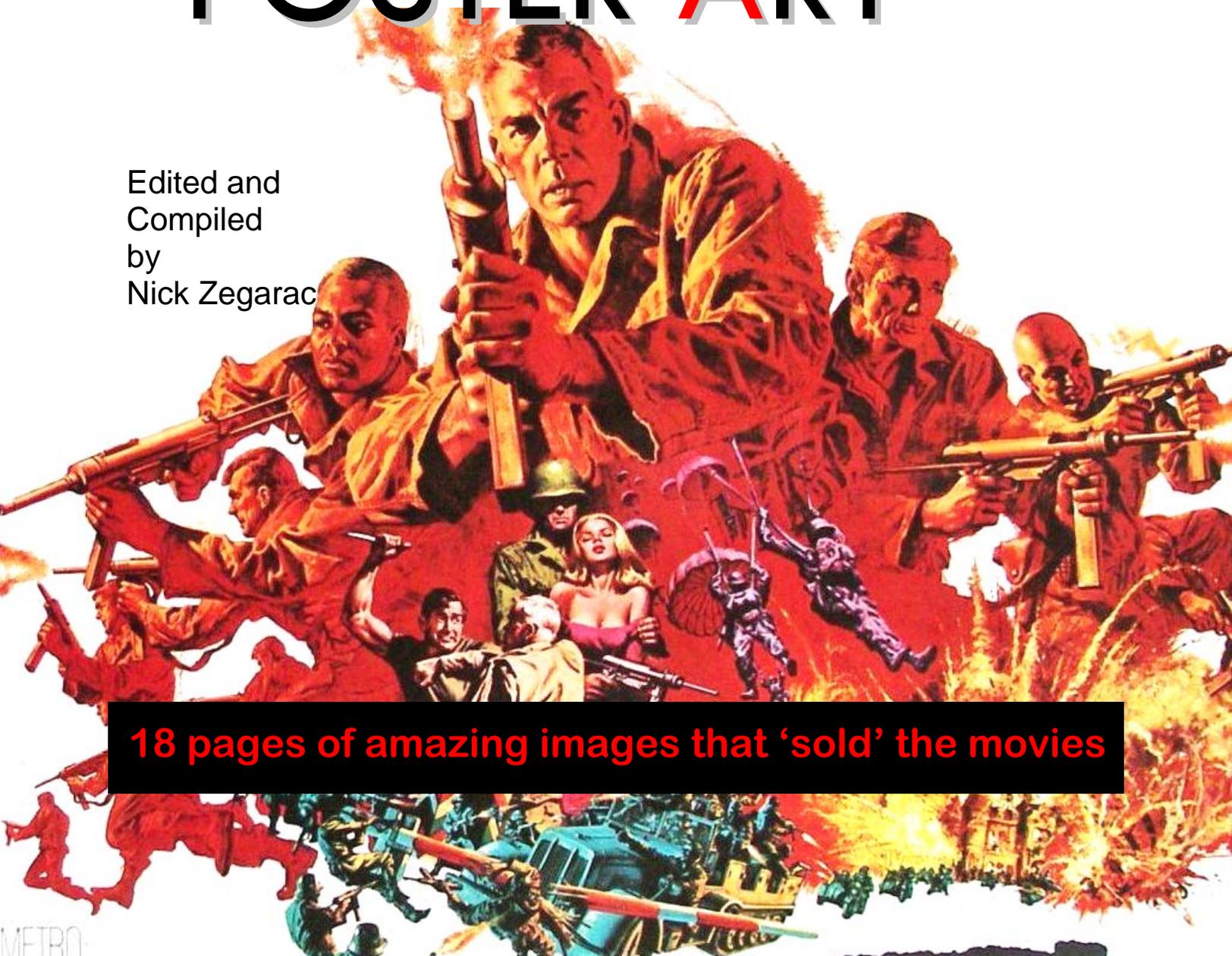


Nick Zegarac's
Really Cool
book of

MOVIE POSTER ART



Edited and
Compiled
by
Nick Zegarac



18 pages of amazing images that 'sold' the movies

After the cameras stop rolling...

No, wait. That's not entire true.

Without a doubt, the twentieth century's most engaging and enduring artistic legacy has been the motion picture. Those shimmering icons of light fantastic have left us spellbound in the isles. Hollywood has given us heroes and legends, monsters and mayhem, romance and death – the spectrum of human kind in totem - embodied, or perhaps distilled, into roughly two hours of much excitement over the last 100 years.

But making a movie; that is to say, casting, producing, directing, editing and releasing a major motion picture, is only two thirds of the equation. Marketing movies is an entirely different and more resolute endeavor. You can't, for example, 'sell' a movie about the Titanic with the moniker 'all singing/all dancing.' The campaign that precedes a theatrical release, that bombardment of imagery must function on two levels: one superficial, the other more subliminal and ultimately far more effective in draw the crowds in.

On a purely superficial level, movie art should accurately depict the stars, and perhaps key scenes that exemplify the film they are advertising. For example; you wouldn't expect the likeness of Mark Hamill as Luke Skywalker to decorate a poster advertising The Sound of Music. But in keeping with the action and characters of the movie, Star Wars, you would want to see something of the personage who is the hero of the piece. But how to present Mr. Hamill and company; how and how best to capture their essence of not just in character and action but the excitement he and others will hopefully bring to their roles. How to convince an audience that a boy in white tights proudly touting a light saber is what they ultimately want to see?

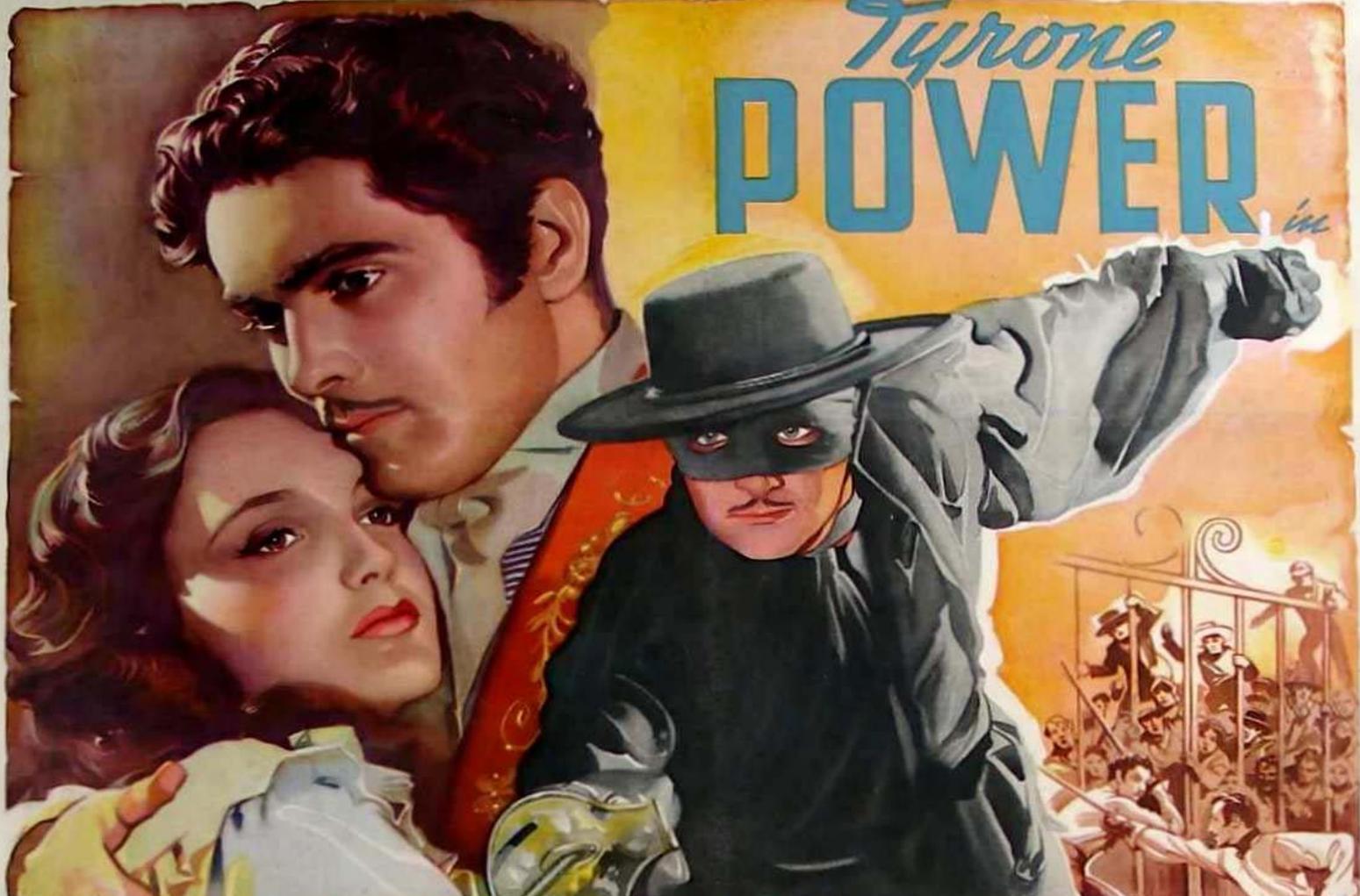
The images you are about to see in this first collected volume are a compendium of not only great marketing, but of stunning visual art. They represent craftsmen who often work just as diligently to prepare a film for its audience (or perhaps more fittingly, an audience for a film) as the scenic artist, matte painter and art director on the set. And yet their contributions pass almost unnoticed by the general public once the footlights have gone down.

But before there can be art, there must always be art work. Here is a sample of some great – great - art.

Enjoy.



Tyrone
POWER



THE MARK OF
Zorro

with
LINDA DARNELL

Basil
RATHBONE ~ *Gale*
SONDERGAARD

Eugene *J. Edward* *Robert*
PALLETTE ~ **BROMBERG** ~ **LOWERY**

Chris-Pin *Montagu* *Janet*
MARTIN ~ **LOVE** ~ **BEECHER**

Produced By
RAYMOND GRIFFITH
Directed By
ROUBEN MAMOULIAN

SCREEN PLAY BY JOHN TURIDA PERE - ADAPTATION BY JAMES H. HAYES
—BASED ON A STORY BY JOHNSTON MCGULLY
**A 20th CENTURY
FOX PICTURE**

THE GREAT ZIEGFELD



STARRING

William

The Sensation of the Century!

MYRNA POWELL
LUISE RAINER
LOY

FRANK MORGAN · FANNIE BRICE
VIRGINIA BRUCE · REGINALD OWEN
RAY BOLGER · ERNEST COSSART
NAT PENDLETON · HARRIET HOCTOR · JOSEPH CAWTHORNE

DIRECTED BY
ROBERT T. LEONARD
PRODUCED BY
MUNT STROMBERG

A Metro-
Goldwyn-
Mayer PICTURE





WINNER OF 9 ACADEMY AWARDS® INCLUDING

BEST PICTURE · 1958

©AMPAS®



CLAUDE RAINS



MICHELE MORGAN



SYDNEY GREENSTREET



HELMUT DANTINE



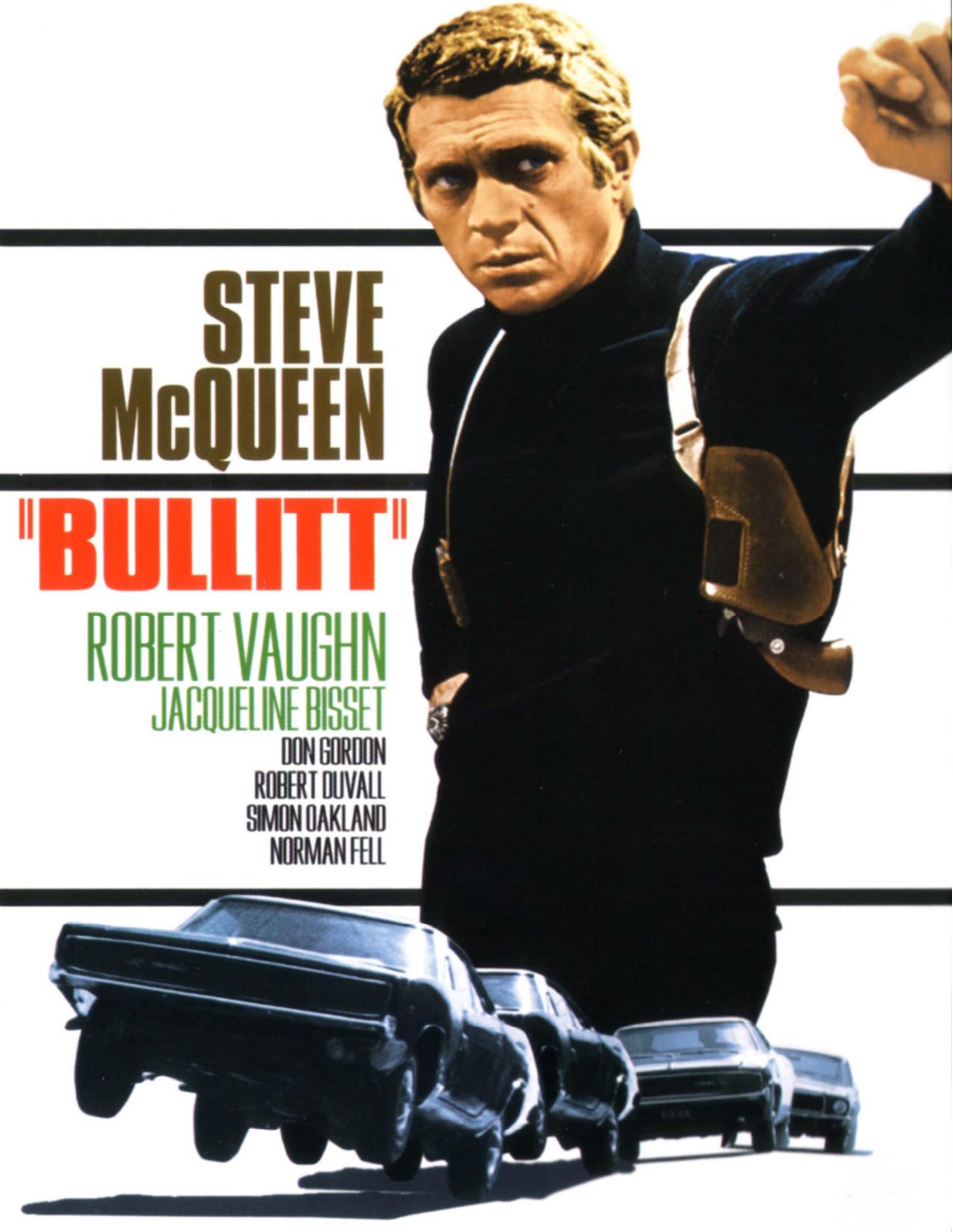
PETER LORRE



HUMPHREY

BOGART
PASSAGE TO
MARSEILLE





**STEVE
McQUEEN**

"BULLITT"

**ROBERT VAUGHN
JACQUELINE BISSET**

**DON GORDON
ROBERT DUVALL
SIMON OAKLAND
NORMAN FELL**



Harrison Ford

Melanie Griffith

Sigourney Weaver

A MIKE NICHOLS FILM

Working Girl



For anyone who's ever won.
For anyone who's ever lost.
And for anyone who's still in there trying.

**ONE
TINY SPARK
BECOMES
A NIGHT
OF BLAZING
SUSPENSE**



**The tallest
building
in the world
is on fire.
You are there
with 294
other guests.
There's no
way down.
There's no
way out.**



**STEVE
McQUEEN**

**PAUL
NEWMAN**

**WILLIAM
HOLDEN**

IRWIN ALLEN'S
production of

**FAYE
DUNAWAY**

THE TOWERING INFERNO

SPECIAL EDITION

DAVID O. SELZNICK'S PRODUCTION OF MARGARET MITCHELL'S

"GONE WITH THE WIND"

MUSIC COMPOSED AND CONDUCTED BY MAX STEINER





TITANIC

THE GREATEST
SEA DRAMA IN LIVING MEMORY



THE RANK ORGANISATION PRESENTS WITH PRIDE

KENNETH MORE

IN

A NIGHT TO REMEMBER

From the book by Walter Lord Screenplay by Eric Ambler
Produced by William MacQuitty Directed by Roy Baker

The story of this fateful maiden voyage has been told and retold – and will likely be told again when audience clamor for spectacle over substance. As unique as the circumstances surrounding her sinking are, the art work throughout the generations used to market this tragedy have ranged from ‘ill-fated love story (1997) to intimate social critique. Above, the British J. Arthur Rank Corporation’s **A Night to Remember** (1955) is still considered by many to be the definitive ‘ship in distress’ epic, even though in the film’s final moments the great leviathan is seen succumbing to the icy Atlantic in one piece; something history could only guess at, but time and the discovery of her wreck in 1985 have proved a misconception. James Cameron’s remake cleared up the misconception, but discounted the real lives lost in favor of an implausible lover’s triangle between a spoiled rich girl, her brutish but wealthy lover and a penniless artist. Audiences loved it. Critics, less so.

FROM THE DIRECTOR OF 'ALIENS,' 'T2' AND 'TRUE LIES'



LEONARDO DiCAPRIO

KATE WINSLET

TITANIC

NOTHING ON EARTH COULD COME BETWEEN THEM.

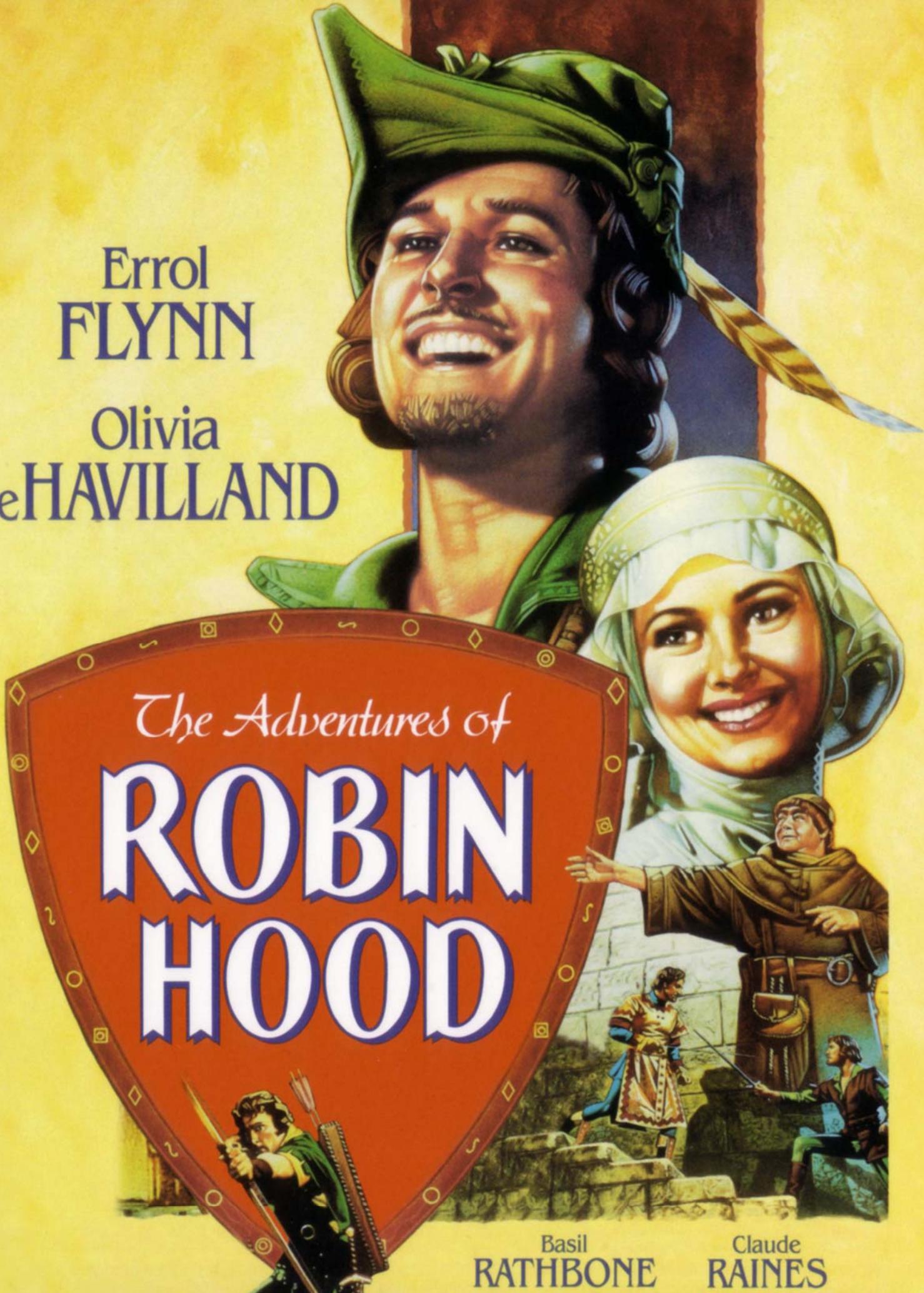
Errol
FLYNN

Olivia
deHAVILLAND

The Adventures of
**ROBIN
HOOD**

Basil
RATHBONE

Claude
RAINES





CARY GRANT ★ **JEAN ARTHUR**
AND
RONALD COLMAN
ARE

The Talk of the Town

WITH
EDGAR BUCHANAN

Screen Play by IRWIN SHAW and SIDNEY BUCHMAN

A
GEORGE STEVENS

PRODUCTION

Columbia
PICTURE

ON WAVES OF SONG, LAUGHTER AND ROMANCE!



FRANK SINATRA
KATHRYN GRAYSON
GENE KELLY

ANCHORS AWEIGH

PHOTOGRAPHED IN *Technicolor*

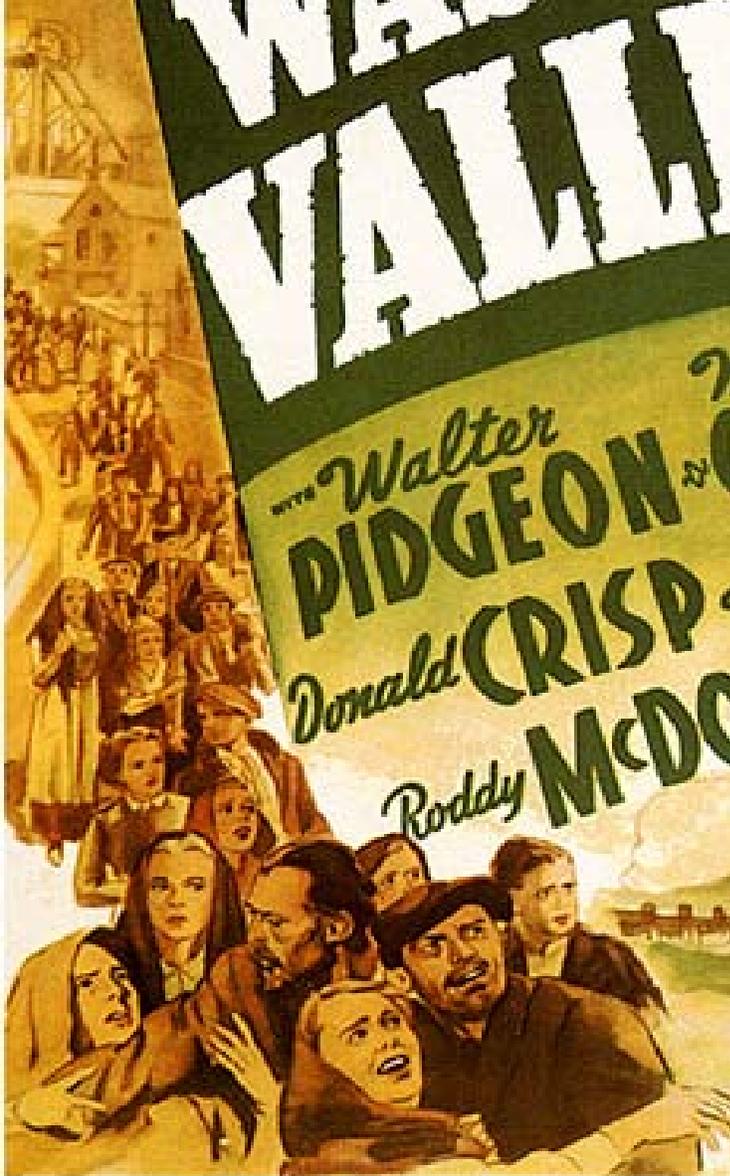
with **JOSE ITURBI**



Richard Lewellyn's
PRIZE NOVEL

HOW GREEN WAS MY VALLEY

with *Maureen*
PIDGEON & OHARA
Donald **CRISP** *Anna* **LEE**
Roddy **MCDOWALL**



Produced by **DARRYL F. ZANUCK** Directed by **JOHN FORD**
SCREEN PLAY BY PHILIP DUNNE

A 20th CENTURY-FOX PICTURE



...and may all your Christmases be white.

Decked out in all their resplendent finery, crooner Bing Crosby, dancers Danny Kaye, Vera-Ellen and chanteuse Rosemary Clooney remind us that any holiday in film-land is anything but dull. Irving Berlin's **White Christmas** was Paramount Pictures first movie shot in VistaVision and the studio's biggest money maker of 1956. Half a century later, we're still enchanted by that papier-mâché Vermont background where 'the best things happen while you dance.'

A
Zegarac International
Special Presentation

The End



Credits: front cover: **The Dirty Dozen**/MGM; **Grease**/Paramount. Preface: **Easter Parade**/MGM; **Ghostbusters**/Columbia-Rastar. **The Mark Of Zorro**/20th Century Fox; **The Great Ziegfeld**/MGM, **Bullitt**/Warner Brothers, **Gigi**/MGM; **Passage to Marseilles**/Warner Brothers; **Working Girl**/20th Century Fox; **The Towering Inferno**/20th Century Fox; **The Adventures of Robin Hood**/Warner Brothers; **Gone With The Wind**/Selznick International; **Star Wars**/Lucas Films Ltd.; **Titanic**/20th Century Fox; **A Night To Remember**/J. Arthur Rank; **Anchors Aweigh**/MGM; **How Green Was My Valley**/20th Century Fox; **The Talk of the Town**/Columbia; **White Christmas**/Paramount. 'The End' courtesy of Metro-Goldwyn-Mayer Tom & Jerry Cartoons.

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