

Comedy Film Posters in the 70's Era

Content Analysis of Changing Trends

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Abstract—The film poster specifically aims to promote the film contents. As publicity tools, the film poster has been playing a significant role along with the other outdoor publicity tools. Film posters have been the reflection of changing time, technology, techniques and an array of ideas and designs of different decades. The Indonesian film's posters in the 70's era have come a long way from broad visible brush strokes with a striking array of colors and typography to collage photos. The skillfully designed Indonesian film posters, as a tool of key film publicity in the past and present, play a pivotal role to bridge communication, cultural and language barriers across the people of different regions of the country. In fact, the film posters respond to the audience's unique cultural needs and reflect periodic changes of design, ideas, techniques, technology among others of different decades. The growing popularity of film research recently has been finding that poster films play an important tool to understand the prevailing art, culture, tradition, and technology of decades. This paper aims to study and understand the changing trends of Indonesian comedy film posters 70's era. The study establishes the fact that Indonesian comedy poster film in 70's has huge changing in mid 70's. The art of designing posters also accepted the changing trends and technology through times. The technology changing of poster film looks not only can be seen in the advancement of the printing results but also in the emergence of modern lifestyle and fashion.

Keywords—*poster film; comedy; era 70's; poster trends*

I. INTRODUCTION

A poster is a relatively simple promotional media: it consists of one sheet without folds that are printed one face in the form of two dimensions. Poster media was created as a means of communication for the public [1] [2].

Posters presented information, data, schedules or offers and to promote a matter. Posters convey information or messages to the audience when they are moving in a very short time. So the designer must determine one of the information be a key element. Posters that succeed in attracting the audience's attention generally have one dominant and interesting element. The less important elements are not highlighted but harmonized to make them look harmonious [3].

Whereas the film poster specifically aims to promote the film. Just like advertising posters, film posters also tell about the contents of the film. All elements support the description of the film's message so that the target audience becomes interested in watching the film [4]. The film poster design should not only deliver the general message of a film but also convey the emotions of the film. The audience should be able to see that the film poster is closely related to the film. The main difference between general posters and film posters is, general posters usually have a specific target audience while film posters do not have a specific target audience. So the emphasis on film posters is more on the identity and genre of the film[5].

The poster design is intended based on its function, among others, as a media of commercial promotion that is presentative of a work. The technology used for Graphic Design in the form of this poster experienced several development periods, which were initially in the form of fine art in the early 19th century until now experiencing modernization with digital devices. [6]. Neither does the film use posters to be able to interact with the community with persuasive purposes so that it impacts on the interest to visit the cinema.

The development of film posters also follows the development of Graphic Design technology. Graphic Design which is done manually, such as painting techniques, was applied to film posters in Indonesia during the golden age of the film industry in the 70s, using large banners and paints as a medium. With simple equipment and manual techniques, these art workers could create amazing work and became an inseparable part of film production. The work on the film posters used brushes and paints with excellence painting skills. But in the current digital era, works like this can no longer be found precisely before the year 2000 when the digital era affected the design when posters were already using digital print media no longer using brushes and pens.

If it is related to graphic design, especially the film poster design, the style includes a variety, style, or specific characteristics that characterize each expression, construction, visualization, and execution of the film poster designer. Graphic style refers to the design characteristics at a certain time period based on typography, composition, color,

illustrations, themes, approaches, and reproductive technologies that characterize even the spirit of its era [7].

The main element in film poster design is the illustration. The illustrations are a summary of the film, both the drawing and photo. The second element is the text. The text contains the main text and complement text. The main text (headline) has a larger letter than the complement text. The words in the main text are made shorter than the complement texts. The complement text (sub-headline) explains the main text so that the letters are smaller. The main text is the title of the film. While the text complement can be subtitles or taglines for films and movie credits and their production houses. Movie credit is usually under the illustration. The element that is no less important in posters is color. The choice of contrasting colors in typography and illustrations aims to strengthen the appeal of the poster [8] [9].

The design of film posters is also inseparable from the design principles that surround them [2]. Design composition basically talks about arranging, organizing, and managing design elements so that they look at harmony. Likewise, film poster design in which the principles of layout design are: Sequence, Emphasis, and Balance [4]. A sequence is an order of attention to the layout or flow of eye view when looking at the layout of the film poster design. Sequence can also be called a hierarchy or flow. Emphasis accentuates certain parts of the poster design layout. The point is to focus the audience more on seeing the movie poster while Balance is a technique to regulate the balance of the elements of the layout [10]. The poster has its own style, flow, and trend that cannot be separated from an era. The style in this film poster and billboard refers to the cultural context and socio-cultural history at the time the work was made [11]. In English, style is called meaning style, style, and mode.

A film poster is a reflection of changing times. A careful study of Indonesian poster films can help to understand some important and interesting information at different times. With the growing popularity of the film, studies have been finding film posters as an important source of understanding the prevailing art, culture, tradition, and technology of different decades [12].

This paper is an attempt to study and comprehend the visible and hidden information associated with Indonesian film posters in the 70's. The objective of the current study includes the following: 1) Comprehend the art of depicting film theme and luring audience through film posters. 2) Understand reflection of the changing trends of art, culture, tradition, and techniques.

II. METHODS

Qualitative research methods are used to describe the design of a 70s comedy film poster. The data from the design of the film posters obtained are collected, grouped, arranged, explained and analyzed and conclusions are drawn. Descriptively, this research explains and develops understanding and understanding of comedy movie poster design in the 70s. Data analysis was carried out continuously from the beginning of the data collection until the writing of

the research report. Data analysis is through data reduction, data presentation, and verification [13].

Presenting and obtaining data consist of words and visual facts in the field so that the data presented can be coherent, by paying attention to the focus of the problem. The presentation of data starts from the initial problem of the data that is suitable for describing poster designs in the era of the 70s. The next data presentation is a description of the discussion concerning the character and design style [14].

III. RESULTS AND DISCUSSION

Comedy films in the 70s were dominated by Benjamin S, he had 38 films [15]. At the end of the 70s, Prambors Warkop DKI debuted its first 1979 film entitled "Mana Tahan".

A. Benjamin Biang Kerok (1972)

The story of "Biang Kerok" was focused on urban culture. The film describes urban life in Jakarta. There were segments of social life in Jakarta which are bosses and maids. These two segments were separated by the wealthy. The boss segments were rich on the other hand the maids were poor. The maids dreamt to be the boss. The film poster epitomized the maid (driver) was driving the boss' car and tried to flatter a girl [15].

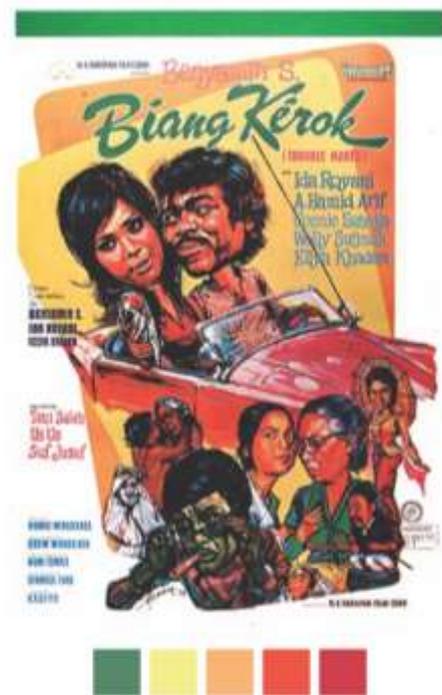


Fig. 1. "Biang Kerok" Poster Film

Visually the poster was made using placard paint techniques. By using thick paint strokes so that the results of the image look thick or cover the entire medium. The title of the film is placed on top of the poster by applying typeface to the script type. The color of the title contrasts with the background which aims to attract the attention of the audience.

The illustrations on the poster emphasize the main casts (Benjamin S. and Ida Royani) were drawn bigger than the

other film casts. The supporting cast was drawn smaller and they are below the main cast. The two main actors are portrayed in a caricature style with head distortion greater than proportion [16] so that the actors can easily recognize and they look funny and interesting audience. The mimic face of all the actors is a smiley and happy face. It symbolized that this film is funny.

The theme of this poster effectively delivered the message of the film. It can be seen from the illustration style implemented caricature drawing style which works in terms of knowledge, intellectual, psychological, and referential [17] [18] of poster film. Caricature also humoristic [19], funny and simple [20]. The color theme goes along with the poster using bright hot color with analogous red, orange and yellow. In contrast, the green color used in the title highlights the attention.

B. Intan Berduri (1973)

The story of “Intan Berduri” was focused on rural life. The film describes the rural life in the village. The family lives under poverty. Accidentally they found a diamond that made them rich. Life as a rich did not make them wealthy, poverty still followed till the end after the money had gone [15].

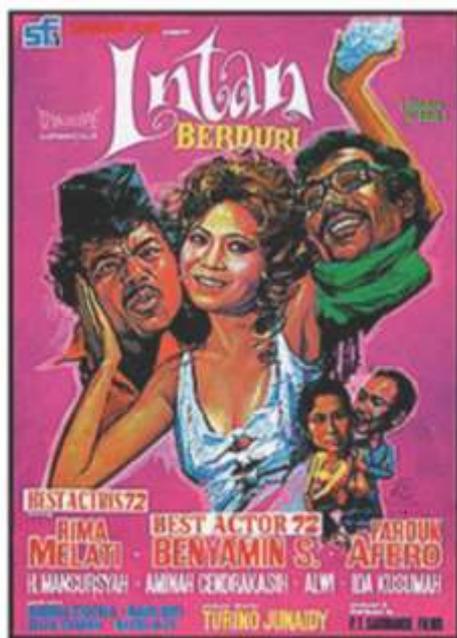


Fig. 2. “Intan Berduri” Poster Film

This film poster still applies the same media and techniques, visually the poster was made using placard paint techniques. Using thick paint strokes so that the results of the image look thick or cover the entire medium. The title is still placed above as an attention drawer with a decorative typeface with contrasting colors.

The art nouveau style is effected in the typography style in the title of this poster. The curved line is shown in the title of the poster with a high contrast of stroke [18]. The rest of the figure still remains simple and focuses on the illustration of the actors.

There are similarities in the illustration style and layout composition of this film poster with the film "Biang Kerok". The illustrations on the poster emphasize the main actors (Benyamin S., Rima Melati, and Farouk Afero) drawn bigger than the other film actors. The supporting casts are drawn smaller and their positions are below the main cast. The two main casts are depicted with a head distortion that is greater than proportion [16] so that the actors can easily recognize and they look funny and interesting audience. The caricature style with a big head is still used to emphasize the face the main cast of the film with humoristic [19], funny and simple [20].

The mimic face of all the actors is smiley and happy face although in the film tells about the poverty in rural life. It is quite a paradox with the story of the film. This film was a satire of rural poverty life through comedy style.

The poster epitomized the rich western style which is shown from the brown hair woman wearing open cleavage dress combining with *songkok* (Indonesian headpiece). On the other hand, the supporting cast still wore Kebaya and Jarik (Indonesian Costume). Sensuality becomes the main attraction of the poster [21]. The sexy woman is put in the center of the poster wearing with the bright sexy dress while holding the diamond. The caricature of the actors of the film helps to describe the film's meaning. The stone which is held by the sexy woman was referred into the title of the movie “intan” which means diamond. The diamond in the hand of a sexy woman becomes the main attraction delivered the film message that the story of the film tells about the diamond.

C. Sopir Taxi (1973)

“Sopir Taxi” tells about taxi drivers' life. The film describes the daily life of taxi driver who got a variety of customers. The love conflicts started when the driver got a relationship with his customer who was a courtesan [15].

This movie poster still uses the same media and techniques, visually the poster was made using placard paint techniques. Thick paint strokes so that the results of the image look thick or cover the entire medium. Unlike the previous movie posters, the title is placed below the image of the film actors. The title was made in large with a wide stroke to draw the attention of the audience. The typeface used is a slab serif type with a bit of decoration.

The poster depicts the varied faces showing taxi driver customers. It accentuated bikini-clad women as one of the customers who started the conflict. In this poster, the main casts are not highlighted because each cast has the same portion in the poster layout. Distorting the anatomy of the body as a caricature characteristic does not appear in this poster. Anatomy of the body displayed proportionally. The facial expressions are shown clearly on the fragments of the head that appear in the poster. The temptation of the woman's sensuality

is still the attraction of this movie poster even though its size does not dominate.



Fig. 3. "Sopir Taxi" Poster Film

The psychedelic style influenced this poster film design. Bright color and little rounded lettering are identified in the poster. The woman fashion which is cut-bray pants. This style became a trend in the 70' [22]. This psychedelic poster represents the liberalism that grew the youth culture through music and film [23].

Smiling face with happy mimic shows that this film is a comedy film even though this movie is actually a love drama action film wrapped with comedy. Women in bikinis and sexy dresses become an affirmation that this film involves women in the midst of conflicting stories. Figures of cars on the sidelines of images of human heads showing that cars are related to vehicles, in this case, are taxis. There are two figures who wear hats that refer to cars. It can be concluded that the persons wearing the hat are taxi drivers.

D. *Si Dul Anak Modern* (1976)

"Anak Modern" film poster is focused on modern lifestyle at that time in Jakarta. This film satirize the modern dark lifestyle such as fighting over other's wives, marrying a friend's daughter's and some night musician's life.

This poster had begun to leave the caricature drawing style towards realistic photos with collage technique. The main cast is highlighted proportionally, as seen from its larger size and is located above close to the title. While the supporting cast is still below the poster. The size is of the supporting casts is also

much smaller than the main cast. This is the same as the previous posters.

Modern style design influenced this poster film to deliver a message that this film tells about the shifting rural life into the modern life of the big city. It can be seen through the tittle that used sleek san serif typeface as one of the characters of modern style which stresses simple and function [1]. The film poster delivered western life as a modern life of Indonesian at that time. It can be seen from the figure of the bride and groom wearing a western suit. The smiles of the characters show that the film is a comedy film.



Fig. 4. "Si Doel Anak Modern" Poster Film

E. *Mana Tahan* (1979)

"Mana Tahan" is the first film from Warkop DKI Prambors who is a partner with famous movie stars such as Elvi Sukaesih and Rahayu Effendi. Elvi Sukaesih herself is a dangdut singer.

"Mana Tahan" film poster is focused on urban college students from some parts of Indonesia who studied in Jakarta. The Jakarta lifestyles were hard to follow so that they had to make some their adjustment and thought hard with their limitation as Jakarta outsider.

The poster has already used realistic photos with still with collage techniques. The four main casts are placed above part of the poster proportionally. It closes into the title. Women (Elvi Sukaesih is the central figures appear to be more dominant and located higher than other main casts. This poster is a bit different from the previous poster because the supporting cast did not appear. Underneath, two people are dancing.

The design style of this movie poster leads to the style of Hippy's mainstream style in the 70s [1]. Headline typeface is rounded with a thick stroke referring to the psychedelic style which adheres to anti-establishment understanding and overhauls the design order that is in force [22].



Fig. 5. "Mana Tahan" Poster Film

The five comedy movie poster designs explain above, there are some similarities to the proportions of each cast. The main cast is placed at the top and always looks bigger than the supporting cast. The role of the maid is always at the bottom of the poster with a small size.

The five movie posters have almost the same color palette, such as red and yellow with green or blue accents as balance. Red and yellow colors are bright colors that indicate being symbols, cheerfully and passion. [24].

In terms of typography, the title of the film has a thick stroke and has a strong impression on the type of decorative typeface. This serves as an attention drawer. [25]. The colors applied in the title. Selected colors contrast with the background. Whereas the sub-headlines that contain the names of the film actors are written smaller and leaner by using the san serif typeface. The simplicity of san serif was chosen not only because of its readability element but also to strengthen the title to make it look dominant. Casual impression also arises in the decorative and serif typeface to emphasize that the film shown in the posters is a comedy.

As an emphasis on this comedy movie poster, there are geo-forms of both circles in the film "Taxi Driver", "Schoolgirl" and "Where Hold", as well as the rectangle in the film "Biang Kerok". These geometric forms substantiate the audience so that they focus on that area which includes the title and cast in the film.

The study establishes the fact that the Indonesian comedy poster film in 70s has huge changing in mid 70's, from the manual placard technique using bold color shifted into the photo collage technique. The illustration style remained almost the same, it emphasized the face expression of the main actors by cropping the head of the actors.

IV. CONCLUSION

Every poster film has a story to tell but the main purpose of the poster still is to attract people to come to the theatre. The other hand poster film can reflect the socio-economy and cultural scenario into times.

The art of designing posters also accepted the changing trends and technology trough times. The technology changing of poster film looks not only can be seen in the advancement of the printing results but also in the emergence of modern lifestyle and fashion.

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