

# LAMP POST

## FILM ACCESSORY NEWS

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### MARCH BRINGS THREE MAJOR MOVIE POSTER AUCTIONS

The month of March will bring poster collectors not one, not two, but **THREE** major movie poster auctions. Here's a quick breakdown.

**eMovieposter.com's March Major Auction - 02/26 - 3/12** - This auction will be presented in four parts, part I beginning **February 26th**, part II **February 28th**, part III **March 2** and part IV beginning **March 5**. [The auction preview is now online](#).. Details on page 2.

**Ewbank's Vintage Poster Auction - 03/03** - This auction will take place **March 3rd** and features 351 lots including movie posters from the U.K., U.S. and France. [The auction preview is here](#). Details on page 4.

**Heritage Auction's Vintage Movie Posters Signature Auction - 3/25-26** - Featuring over 950 lots of rare and popular movie posters, this auction will be conducted live and online beginning **March 25th**. [The auction preview is here](#). Details on page 8.

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### WELCOME NEW LAMP SPONSOR ASTON'S AUCTIONEERS AND VALUERS

**Aston's**  
Auctioneers & Valuers

The UK's leading specialist Auctioneers  
of Movie Posters & Film Memorabilia  
with three large Auctions annually

We are proud to announce that [Aston's Auctioneers & Valuers](#) has joined the LAMP family as a sponsor. Aston's is the U.K.'s leading specialist Auctioneers of Movie Posters & Film Memorabilia, holding three large auctions each year. Read more about Aston's on page 7.

# EMOVIEPOSTER.COM'S MARCH MAJOR AUCTION PART I BEGINS FEBRUARY 26th

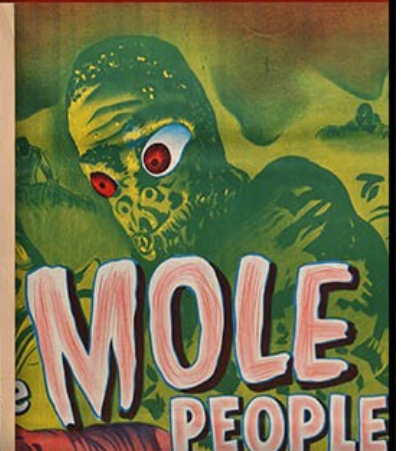
## EMOVIEPOSTER.COM

Our March Major Auction contains a wonderful selection of posters, lobby cards, and more, something for EVERY collector, no matter what you collect or what your budget is! We have no buyers premiums and no reserves, and every item truly sells to the highest bidder!



Ealing Studios present  
another comedy:

ALEC GUINNESS  
JOAN GREENWOOD  
CECIL PARKER in



You won't believe the selection in our great March Major Auction. Part I starts Sunday, February 26th; see a complete preview of it NOW on our site! eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

**EMOVIEPOSTER.COM**

**INVASION OF THE SAUCER-MEN**  
CREEPING HORROR...from the depths of time and space!

**STAR WARS**  
A LONG TIME AGO IN A GALAXY FAR, FAR AWAY...

Whether your taste in posters goes to "classic" or "campy", you'll find lots to bid on in our March Major Auction which starts February 26th, so return to our site on that date & start bidding!  
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**EMOVIEPOSTER.COM**

**RETURN OF THE JEDI**  
STAR WARS  
A LONG TIME AGO IN A GALAXY FAR, FAR AWAY...

**JET PILOT**  
HOWARD HUGHES' JOHN WAYNE · JANET LEIGH AND THE U.S. AIR FORCE

**STAR WARS**  
A LONG TIME AGO IN A GALAXY FAR, FAR AWAY...

It is now **TOO LATE** to consign to our March Major Auction which starts February 26th, so return to our site on that date and start bidding (and this auction includes the above 24-sheets & 3-sheet)  
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**EMOVIEPOSTER.COM**

**THE BLACK LAGOON**  
FROM THE  
RICHARD CADDON

**INVASION OF THE SAUCER-MEN**  
CREEPING HORROR...from the depths of time and space!

**THE LADY FROM SHANGHAI**  
RITA HAYWORTH · WELLES  
Onson

**GONE WITH THE WIND**  
CLARK GABLE · VIVIAN LEE  
HOWARD · DE LA VALLÉE

**STAR WARS**  
A LONG TIME AGO IN A GALAXY FAR, FAR AWAY...

It is now **TOO LATE** to consign to our March Major Auction which starts February 26th, so return to our site on that date and start bidding (and this auction truly has something for EVERY collector)  
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**EMOVIEPOSTER.COM**

**"The WOLF MAN"**  
IS HE MAN... OR UNHOLY BEAST?  
CLAUDE RAINS  
WARREN WILLIAM  
RALPH BELLAMY  
PATRIC KNOWLES  
BELA LUGOSI  
MARIA BUSKERA  
EVELYN ANKER  
LON CHANEY

Consign today to our March Major Auction which starts February 26th. The deadline to consign is February 6th. If you like horror movie paper you'll love this auction!  
eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

**MARCH MAJOR AUCTION PART I**

**THE BLACK LAGOON**  
HUMPHREY BOGART  
LIZABETH SCOTT  
DEAN CROGGWELL

**Giant refrigerator magnet FREE if you buy any 6 items in all!**

**313 linenbacked one-sheets**

# RARE STAR WARS MARLER HAYLEY POSTER SET BEING AUCTIONED AT EWBANK'S

## Entertainment, Memorabilia and Vintage Poster Auction March 2nd - 3rd

A rare and highly sought-after set of cinema posters promoting the 1977 film **Star Wars: Episode IV A New Hope** is being put under the hammer by leading Surrey auction house [Ewbank's](#), with a presale guide price of between £3,000 and £5,000.

The five limited-edition posters were produced exclusively for Odeon Cinemas by printing company Marler Haley, and are one of the rarest **Star Wars** poster sets in existence today. The set comprises four double crown posters (20x30") and a larger quad (30x40") featuring Carrie Fisher as Princess Leia as the main image.



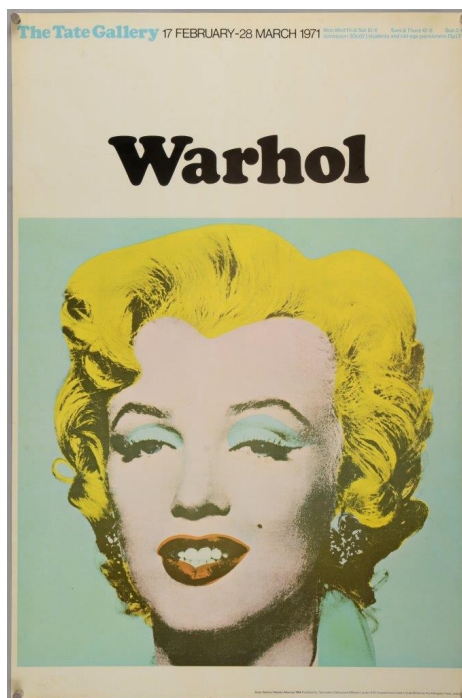
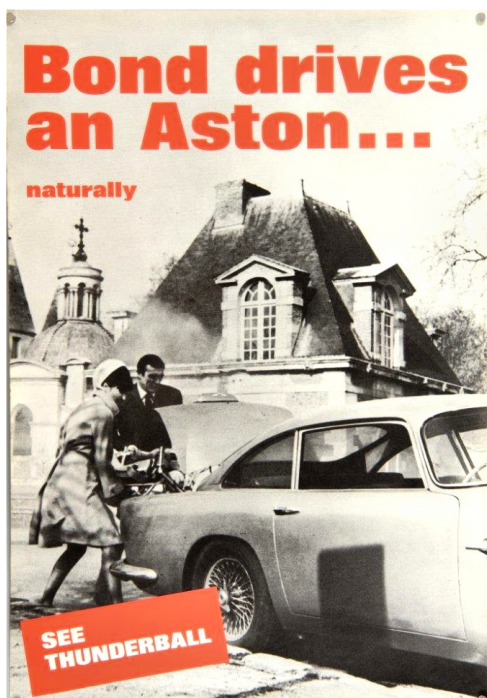
Alastair McCrea, partner at Ewbank's, said: "We are expecting huge interest from the UK and overseas for these posters from **Star Wars** fans, as well as fans of Carrie Fisher who sadly passed away just a few weeks ago."

The **Star Wars** posters are among many vintage posters which have been consigned for sale as part of Ewbank's larger "Entertainment, Memorabilia and Vintage Poster" sale taking place on **March 3<sup>rd</sup>**.

Other posters of interest include one promoting the 1965 James Bond film **Thunderball** in conjunction with Aston Martin. The poster, originally displayed in Aston Martin dealerships, depicts Sean Connery as 007 with an Aston Martin DB5 and the tagline "Bond Drives an Aston... Naturally." It has been valued at between £800 and £1,200. It was consigned for sale by an official Aston Martin family-owned dealership and has been in their possession since issue in the 1960s.

A collection of four World War II propaganda posters by H.M. Bateman which were issued by the Ministry of Fuel and Power have been valued at between £800 and £1,200. A poster promoting an Andy Warhol exhibition at the Tate Gallery in 1971 carries an estimate of between £150 and £250.

A signed oil-on-canvas painting of a train by the renowned travel poster artist Leslie Carr has been valued at £300 and £500.



Other highlights from the memorabilia section of the sale, include a collection of 39 original theatrical costume designs from the 1940s and 1950s by A.P. Rayson, in watercolour and gouache, which have been valued at between £800 and £1,200. Most are signed with details of the production they were linked to.

A number of popular movie posters are also being offered, including the following:



**La Dolce Vita** (1961) British Quad - Estimate: £2,000 - £4,000



**Performance** (R-1979) British Quad film-Estimate: £500 - £800



**Star Wars** (1977) British Quad-Estimate: £800 - £1200



**Dirty Harry** (1971) British Quad-Estimate: £400 - £600



**Rebel Without A Cause** (1955) Original first release British Quad Estimate: £400 - £600



**Good, The Bad And The Ugly** (1966), British Quad-Estimate: £350 - £450

Viewing for the sale will be available in the week prior and live internet bidding through [www.theauctionroom.com](http://www.theauctionroom.com) and Ewbank's live bidding platform will be available giving on line buyers the opportunity to participate in sales at no extra cost, and giving them savings of up to 6% over other commercial live bidding platforms.

# WELCOME NEW LAMP SPONSOR ASTON'S AUCTIONEERS AND VALUERS

We are happy to announce that [Aston's Auctioneers and Valuers](#), the U.K.'s leading specialist auctioneers of movie posters and film memorabilia, has become a LAMP ad sponsor.

Aston's is a family-run auction house, owned by father and son Phil and Chris Aston, and based in Dudley, in the West Midlands. They specialize in Auctions and Valuations of:

- Toys & Model Railways
- Antiques & Collectables
- Jewellery, Watches, Coins & Silver
- Film & Music Memorabilia
- Cameras & Photographic Equipment
- Comic Books
- Vintage & Modern Fashion
- West Midlands Police Property Auctions



[Aston's is the only NAVA  
accredited chattels auctioneers  
in the West Midlands](#)

Aston's auctions offer Live Internet Bidding as well as traditional room bidding.

Their Film Posters & Music Memorabilia consultants are long time LAMP sponsors Steve and Luke Kennedy of Original Poster. Aston's offers three large annual auctions featuring movie posters and film memorabilia.

**Aston's next Film & Music Memorabilia Auction will be held on Tuesday, May 2nd. Stay tuned for more details on this great upcoming auction.**

**Aston's**  
Auctioneers & Valuers

The UK's leading specialist Auctioneers  
of Movie Posters & Film Memorabilia  
with three large Auctions annually

# Heritage Auctions

## Vintage Movie Posters Signature Auction

### March 25-26

Heritage Auctions will present its [Vintage Movie Posters Signature Auction](#) on March 25-26, 2017 in Dallas, Texas. The auction will feature over 950 lots, including the One Sheet (27" X 41") Style A, Teaser for the 1933 Universal classic ***The Invisible Man***. This rare poster features haunting artwork by the legendary artist Karoly Grosz.

Other Universal horror favorites include the title card for the ***The Bride of Frankenstein*** (Universal, 1935); a lobby card for ***Werewolf of London*** (Universal, 1935); and a window card for ***The Raven*** (Universal, 1935).

***Casablanca*** fans will be delighted with a number of beautiful international posters offered in this great auction, including the R-1953 Italian 4 - Fogli featuring Luigi Martinati art; the R-1962 Italian 4 - Fogli with Silvano "Nano" Campeggi artwork; the 1946 First Post-War Release Danish Poster with art by Benny Stilling; and the 1946 Australian daybill.





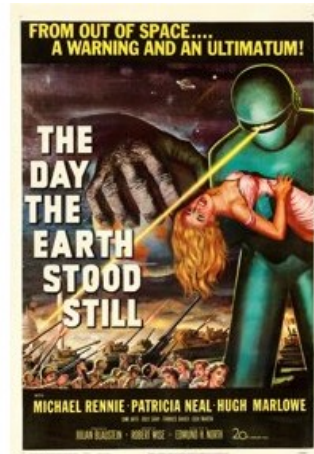
Other offerings include:



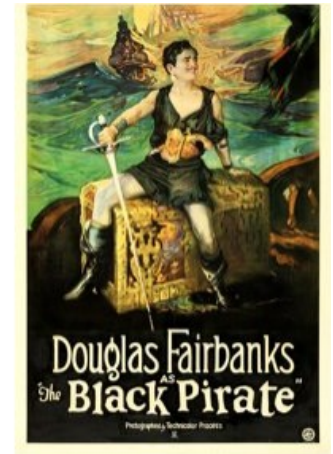
**Gilda (Columbia, 1946).** One Sheet (27" X 41") Style B.



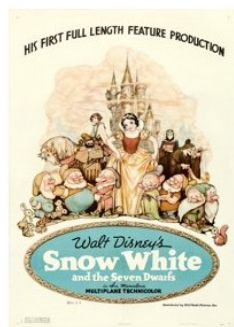
**La Dolce Vita (Cineriz, 1959).** Italian 4 - Fogli (52.5" X 75"). Giorgio Olivetti Artwork.



**The Day the Earth Stood Still (20th Century Fox, 1951).** One Sheet (27" X 41").



**The Black Pirate (United Artists, 1926).** One Sheet (27" X 41").



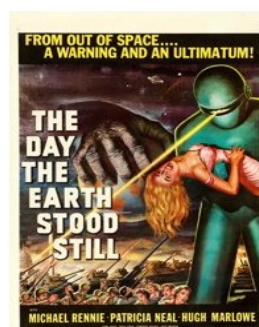
**Snow White and the Seven Dwarfs (RKO, 1937).** One Sheet (27" X 41") Style B, Gustaf Tenggren Artwork.



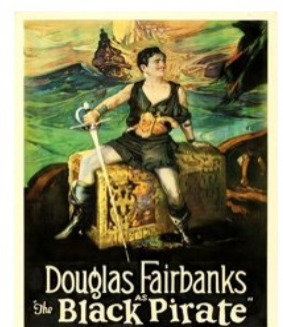
**Triple Trouble (Essanay, 1918).** One Sheet (28" X 42").



**Creature from the Black Lagoon (Universal International, 1954).** One Sheet (27" X 41") Albert Kallis Artwork.



**The Day the Earth Stood Still (20th Century Fox, 1951).** One Sheet (27" X 41").



**The Black Pirate (United Artists, 1926).** One Sheet (27" X 41").

Click [HERE](#) to preview all of the lots. Bidding will begin approximately March 3rd.

# IT'S THAT TIME AGAIN!!

Our annual update to our

## Top Selling List

Most expensive movie posters on record!

We keep a running record of the sales of movie posters OVER \$20,000 that can be documented and verified. Our list consists of almost 500 pieces.

This year we added 30 posters to the Top Selling List. It is no surprise that Heritage Auctions were responsible for 26 of the 30. The others were presented by Profiles in History, Juliens, emovieposter and new LAMP sponsor Aston's Auctioneers in the UK, with the poster department headed by long time LAMP sponsors Steve and Luke Kennedy.

While there were no changes this year in the Top 10 (take a look as they are going to be really HARD to beat), there were two changes in the Top 25. The R1953 rerelease Italian 2 Fogli of **Casablanca**, coming in at \$203,150, and the B style half sheet for **Casablanca** coming in at \$167,300, were both presented by Heritage Auctions.

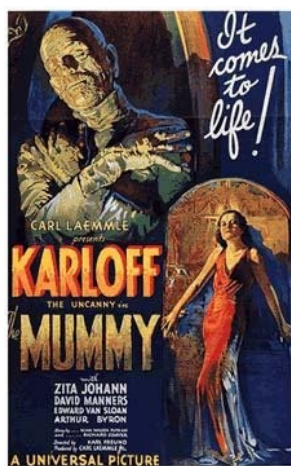


**\$690,000**

1927 Metropolis – German International 3 sheet



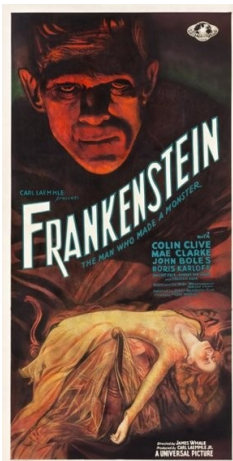
**\$478,000**  
London After Midnight  
1934 one sheet



**\$453,500**  
The Mummy  
1932 one sheet



**\$388,375**  
King Kong  
1933 3 sheet B



**\$358,500**  
Frankenstein  
1931 3 sheet C



**\$357,750**  
Metropolis  
1927 German 3 sheet



**\$334,600**  
Black Cat  
1934 one sheet B



**\$334,600**  
Bride of Frankenstein  
1935 one sheet D



**\$310,700**  
Dracula  
1931 one sheet F



**\$286,800**  
Black Cat  
1934 one sheet A

Now, for those who want to see more – **Here is LAMPs Top 100 List**

Price	Title	Year	Size	Cond.	Date	Auction
690,000	<a href="#">Metropolis</a> - <b>German Int'l</b>	1927	36x83	NM	11/05	Reel Gallery*
478,000	<a href="#">London After Midnight</a>	1927	27x41	VF+	11/14	Heritage
453,500	<a href="#">Mummy</a>	1932	27x41	VF	3/97	Sotheby
388,375	<a href="#">King Kong</a> - B	1933	41x79	VF+	11/12	Heritage
358,500	<a href="#">Frankenstein</a> - C	1931	41x79	GD-L	3/15	Heritage
357,750	<a href="#">Metropolis</a> - <b>German</b>	1927	36x83	F-L	10/00	Sotheby
334,600	<a href="#">Black Cat</a> - B	1934	27x41	NM	11/09	Heritage
334,600	<a href="#">Bride of Frankenstein</a> - D	1935	27x41	FN-L	11/07	Heritage
310,700	<a href="#">Dracula</a> - F	1931	27x41	VF	3/09	Heritage
286, 800	<a href="#">Black Cat</a>	1934	27x41	VF-L	3/07	Heritage
	<b>End of Top 10</b>					
262,900	<a href="#">Frankenstein</a>	1931	14x36	VF	7/13	Heritage
244,500	<a href="#">King Kong</a> - A	1933	41x81	VF-L	4/99	Sotheby
239,000	<a href="#">Flying Down to Rio</a>	1933	27x41	NM	11/08	Heritage
203,150	<a href="#">Casablanca</a> - <b>Italy</b>	R53	39x55	VF-L	11/16	Heritage
203,150	<a href="#">Phantom of the Opera</a>	1925	27x41	VF-P	7/14	Heritage
198,000	<a href="#">Frankenstein</a>	1931	27x41	VF	10/93	Odyssey
191,200	<a href="#">Casablanca</a>	1943	14x36	F/VF	11/12	Heritage
191,200	<a href="#">Maltese Falcon</a>	1941	81x81	VF-	3/15	Heritage
189,750	<a href="#">Frankenstein</a>	1931	27x41	VF-L	3/04	Heritage
167,300	<a href="#">Casablanca</a> - B	1942	22x28	VF-	11/16	Heritage
167,300	<a href="#">Public Enemy</a> - A	1931	27x41	G-L	3/16	Heritage
155,350	<a href="#">Phantom of the Opera</a>	1925	27x41	VF-	11/08	Heritage
143,400	<a href="#">Dracula</a> - F	1931	27x41	VF	3/12	Heritage
138,000	<a href="#">Babe Comes Home</a> - A	1927	27x41	VF-L	11/03	Heritage
	<b>End of Top 25</b>					
138,000	<a href="#">Mad Doctor</a>	1933	27x41	NM	03/06	Heritage
117,087	<a href="#">Mummy</a>	1932	27x41	G-L	3/01	Christies
115,000	<a href="#">King Kong</a> - A	1933	41x81	VF	12/94	Sotheby
109,750	<a href="#">Men in Black</a>	1934	27x41	F	4/98	Sotheby
107,550	<a href="#">Casablanca</a>	1943	81x81	VF-	3/13	Heritage
107,550	<a href="#">Freaks</a>	1932	14x36	FN+	3/09	Heritage
107,550	<a href="#">Mad Doctor</a>	1933	27x41	NM	3/09	Heritage
101,575	<a href="#">Cimarron</a>	1931	27x41	F+	3/12	Heritage
101,575	<a href="#">Mickey Mouse</a> - stock	1932	27x41	VG	11/12	Heritage
98,900	<a href="#">King Kong</a> - B	1933	27x41	VF	12/94	Chr/Hersh

96,000	<a href="#">Play Ball with Babe Ruth</a>	1920	27x41	VF-L	4/99	Sotheby
96,000	<a href="#">3 Little Pigskins</a>	1934	27x41	VF	4/99	Sotheby
95,600	<a href="#">Casablanca</a> - Italy	1948	39x55	VF	11/15	Heritage
89,625	<a href="#">Black Cat</a> - A	1934	22x28	F+	7/07	Heritage
89,625	<a href="#">Frankenstein</a>	1931	14x22	VF	11/15	Heritage
89,625	<a href="#">Hollywood</a>	1923	27x41	FN-	7/09	Heritage
89,625	<a href="#">Son of Frankenstein</a>	1939	22x28	FN	11/07	Heritage
87,000	<a href="#">King Kong</a> -Germany	1933	56x75	VF	10/00	Sotheby
86,608	<a href="#">Casablanca</a> - France	1943	32x47	VF	3/00	Christies
86,250	<a href="#">Wings</a> - D	1927	26x41	VF	11/05	Heritage
86,055	<a href="#">Cleopatra</a>	1917	27x41	VG-P	9/12	emovieposter
83,650	<a href="#">Casablanca</a>	1943	14x36	F+	7/14	Heritage
83,650	<a href="#">Tarzan Ape Man</a> - D	1932	27x41	VF	11/15	Heritage
83,648	<a href="#">Outlaw</a>	1943	81x81		3/03	Christies
82,800	<a href="#">Flying Down to Rio</a>	1933	27x41	LB	12/96	Chr/Hersh
	<b>End of Top 50</b>					
82,600	<a href="#">Invisible Man</a>	1933	14x36		11/07	Everett
80,500	<a href="#">King Kong</a> - A	1933	41x81	F	12/96	Chr/Hersh
80,500	<a href="#">King Kong</a> - A	1933	27x41	VF	12/99	Sotheby
80,500	<a href="#">King Kong</a> - A	1933	27x41	LB	3/96	
79,800	<a href="#">Touchdown Mickey</a>	1932	27x41	NM-L	10/00	Butterfield
78,200	<a href="#">King Kong</a> - A	1933	27x41	NM-L	3/02	Heritage
77,675	<a href="#">Casablanca</a>	1943	27x41	VF	11/15	Heritage
77,675	<a href="#">Gilda</a> - B	1946	27x41	VF-L	3/14	Heritage
77,675	<a href="#">Good, Bad, Ugly</a> - Italy	1966	105x223	VF	11/16	Heritage
77,675	<a href="#">Red Headed Woman</a> - C	1932	27x41	VF	11/15	Heritage
77,675	<a href="#">Stagecoach</a>	1939	27x41	VF	7/07	Heritage
77,000	<a href="#">Dracula</a> - B	1931	27x41	PB	5/93	Everett
74,750	<a href="#">Dracula</a> - D	1931	27x41	VF	12/98	Low/Hersh
74,688	<a href="#">Birth of a Nation</a>	1915	28x42	VF-L	7/16	Heritage
73,100	<a href="#">Casablanca</a>	1943	81x81	LB	9/97	Sotheby
71,875	<a href="#">Gone With the Wind</a> - France	1939	43x65	F	12/94	Sotheby
71,700	<a href="#">Baby Face</a>	1933	27x41	NM-L	11/07	Heritage
71,700	<a href="#">Casablanca</a> - B	1943	22x28	F+	3/14	Heritage
71,700	<a href="#">Dracula</a>	R47	41x80	F+-L	3/14	Heritage
71,700	<a href="#">London After Midnight</a>	1927	41x81	VF	3/15	Heritage
71,700	<a href="#">Sunnyside</a>	1919	81x81	VF-	7/14	Heritage
71,700	<a href="#">Wizard of Oz</a>	1939	22x28	VG/F	7/13	Heritage
71,300	<a href="#">Gold Rush</a>	1925	27x41	VF-L	12/93	Chr/Hersh
70,700	<a href="#">King Kong</a> - B	1933	41x81	LB	11/98	Skinner
69,000	<a href="#">Son of Kong</a> - B	1933	27x41	VF-L	7/06	Heritage

68,500	<a href="#">Casablanca</a>	1943	41x81	VF-L	4/98	Sotheby
67,166	<a href="#">Grim Game</a>	1919	27x41	F	12/13	emovieposter
65,725	<a href="#">Bride of Frankenstein</a>	1935	22x28	FN	7/07	Heritage
65,725	<a href="#">King Kong</a> - <b>French</b>	1933	93x124	VF-L	11/14	Heritage
65,725	<a href="#">Snow White &amp; 7 Dwarfs</a>	1937	40x60	VF	11/07	Heritage
65,725	<a href="#">Tarzan the Ape Man</a>	1932	27x41	VF-	3/13	Heritage
65,725	<a href="#">Wizard of Oz</a> - D	1939	27x41	F+L	3/15	Heritage
63,250	<a href="#">Wings</a> - C	1927	27x41	VF	7/05	Heritage
60,727	<a href="#">Invisible Man</a>	1933	27x41	VF-L	9/98	Christies
60,100	<a href="#">Son of Kong</a> - B	1933	27x41	VF	12/05	emovieposter
59,750	<a href="#">Public Enemy</a> - B	1931	27x41	F+-L	3/12	Heritage
59,750	<a href="#">Three Little Beers</a>	1935	27x41	FN+	11/11	Heritage
59,750	<a href="#">Werewolf of London</a>	1935	14x36	VF	7/07	Heritage
59,750	<a href="#">Ye Olden Days</a>	1933	27x41	NM	3/09	Heritage
58,650	<a href="#">Son of Kong</a> - with Kong	1933	41x81		5/05	Everett
57,500	<a href="#">Citizen Kane</a> - B	1940	27x41	F	7/06	Heritage
57,500	<a href="#">Klondike Kid</a>	1932	27x41	VF	12/95	Chr/Hersh
57,500	<a href="#">Klondike Kid</a>	1932	27x41	VF-L	7/06	Heritage
57,500	<a href="#">Phantom of the Opera</a>	1925	81x81	VF-L	12/95	Chr/Hersh
57,500	<a href="#">Ye Olden Days</a>	1933	27x41	VF-P	7/06	Heritage
57,200	<a href="#">King Kong</a> - B	1933	41x81	LB	12/91	Chr/Hersh
56,763	<a href="#">King Kong</a> - A - <b>France</b>	1933	62x92	F-L	3/14	Heritage
56,763	<a href="#">Stagecoach</a>	1939	27x41	VF-L	3/12	Heritage
56,763	<a href="#">Tassels in the Air</a>	1938	27x41	VF-	11/12	Heritage
56,287	<a href="#">Uncivil Warriors</a>	1935	27x41	VG+	4/14	Robert Edward

You can click on the title and see the poster in the Movie Poster Data Base. If you want to see more of that title while you are in the database, just click on the title at the top of the page and it will show you all the posters online for that title.

For those that really enjoy looking at the most expensive movie posters in the world, you can go to our online list with almost 500 posters over \$20,000.

You can go to the LAMP Home page and look on the horizontal navbar under “General” and you will see “Top Selling Posters”.

OR you can just [click on it HERE](#)

# EMOVIEPOSTER.COM

The most collected and desirable movie poster title of the 1960s is Breakfast at Tiffany's. Most auctions consider themselves lucky if they have one poster of any size from this movie. Our March Major Auction contains a one-sheet, a three-sheet, AND a six-sheet!



You won't believe the selection in our great March Major Auction which starts February 26th, so return to our site on that date & start bidding!  
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# Movie Poster Artists

## Vol. 1: U.S. and Canada

We continue to receive great reviews on our **Movie Poster Artists Volume 1: U.S. and Canada**. While we appreciate ALL of the positive comments we have received, we are particular moved by those coming from the artists themselves or their families.

Here's an example of an email we recently received from Marie Reynolds, the daughter of renowned artist Reynold Brown:

*Dear Ed,*

*You were communicating with my brother Franz about Dad's contribution to the movie poster illustration field. I just received our copy of the book and wanted to compliment you on the amazing research and organization behind it. Thank you for 9 pages on Reynold Brown. The book is a major contribution to a under-appreciated art field, and we thank you. Thanks also for the opportunity to see some of the work of Dad's competitors and students.*

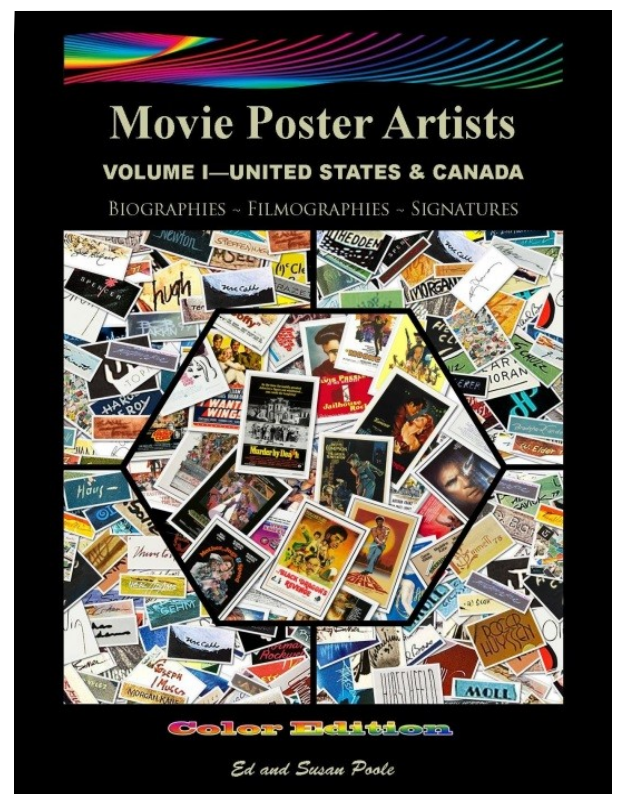
*Best wishes for sales.*

*- Marie*

Marie Reynolds

Responses like this reinforce our resolve to continue our research and bring attention to the contributions made by these mostly overlooked talented individuals. In other words -- look forward to future volumes featuring artists from around the world.

For more information on the **Movie Poster Artists** book or to get your copy, click [HERE](#).





Dear Friends & Movie Lovers-

Our February site update is complete. Some of our new favorites:

an original release French poster for Tati's **MON ONCLE**

LE MANS **Italian & French**

U.S. Half Sheets for **SINGIN' IN THE RAIN** & the Erik Nitsche-designed **NO WAY OUT**

Hungarian posters for **2001: A SPACE ODYSSEY** & Disney's original **101 DALMATIANS**

French posters for **LA DOLCE VITA**, **RED DESERT**, **LES 400 COUPS**, **FAHRENHEIT 451** & **WILLY WONKA**

British Quads for **ON HER MAJESTY'S SECRET SERVICE** & **BLACK ORPHEUS**

1 Sheets for **FASTER PUSSYCAT! KILL! KILL!**, **THE KILLING OF A CHINESE BOOKIE** (Calligraphy Style), **JAWS**, **OVER THE EDGE** & **GOODFELLAS**

Italian **SUDDENLY LAST SUMMER**, **THE PARTY** & **PERSONA**

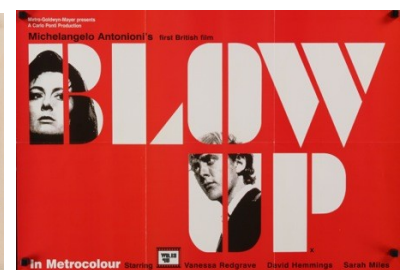
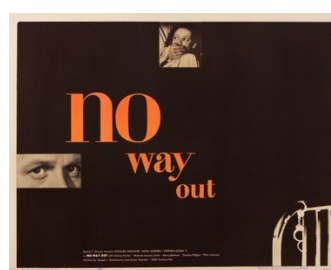
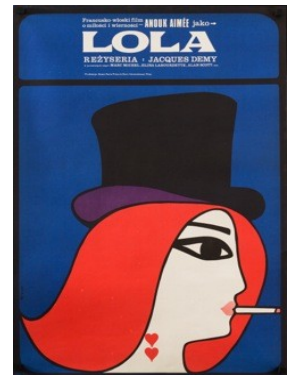
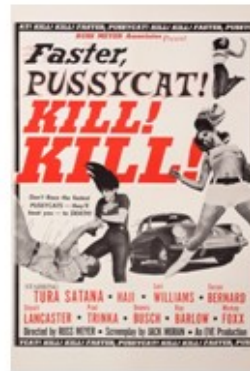
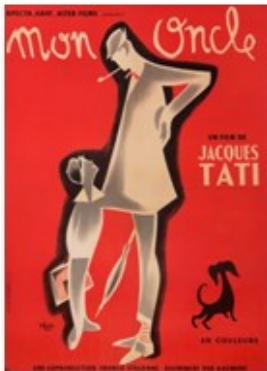
Plus: **BLOW UP**, **FANTASTIC PLANET**, **STAR WARS**, **007**, **PURPLE RAIN**, **Godzilla**, Tati and more... right **here**:

**[filmartgallery.com](http://filmartgallery.com)**

Finally, in honor of Valentine'e Day our latest Youtube video features some of our favorite romantic film posters. Take a look here:

<https://filmartgallery.com/blogs/news/valentines-day>

All Best-  
Matthew McCarthy  
film/art Gallery



# MOVIE★INK.®

## AMSTERDAM

Wim Jansen of [Movie Ink Amsterdam](#) was asked to write a few columns for the fab magazine SCHOKKEND NIEUWS with the title OLD PAPER. The idea is to explore the history of movie poster making and the ways in which images convey meaning by picking each time a single example poster. Aim is to write something with a little depth that also might appeal to someone who is not knee-deep in posters himself.

Here are two articles written by Wim and appearing in the magazine.

~~~~~

### STING IN THE TAIL

November 21, 2016

*SCHOKKEND NIEUWS starts a new column: OLD PAPER. Film poster professor Wim Jansen guides us through the weird and wonderful world of film advertising art. What makes an interesting poster? This time: big is not always better.*

Looked for it for about six years, but then I found it: a reprint edition of *The Theory and Practice of Poster Art* by Duke Wellington. In this book, originally from 1934, you can find everything what a starting poster designer should know. *Theory and Practice* will be a recurring theme in *Old Paper*.

Wellington started out as a painter of advertising boards for circuses and stumbled into film advertising through the NEWMAN THEATRE in Kansas City – one of those baroque movie palaces of the 1920's. A few years later he became the chief of the art department of the Publix Theatres Corporation in New York. He wrote *Theatre and Practice* after he started his own agency. According to Wellington film advertising starts and ends with *singleness of effect*. A well-designed poster imprints a single message in the brain of the viewer. For that effect a poster design consists of two large areas of dark and light with only a handful of objects that are shown as big as possible. More objects or small objects will distract.



## SHREWS

A good example of Wellington's theory is one of my favorite posters, the halfsheet for **THE KILLER SHREWS**. **THE KILLER SHREWS** is a low-budget monster movie, directed by Ray Kellogg. In those days filmmakers experimented merrily with the possible effects of radiation or genetic manipulation. In 1959 almost every living creature on God's green earth was pumped up to massive size on celluloid, so why not a shrew?

At the end of the 1950's the Hollywood studio system had crumbled. This opened the way for independent film production. All kinds of beginners, amateurs and opportunists could now make a movie with little money and get it distributed in movie theatres or drive-ins as well. The rise of the Z-movie had started. **KILLER SHREWS** is one of such movies. It was shot somewhere outside Dallas, Texas. Actor Ken Curtis (who became famous as sidekick Festus in the television series *Gunsmoke*) and radioman Gordon McLendon (attributed to broadcast the first live traffic report in the USA) produced the movie with a small budget. Both men also played a part in the movie and shot at the same time another Z-classic, *THE GIANT GILA MONSTER*.

The low budget and limited time to produce the movie were disastrous for the quality of the special effects, but not for a successful advertising campaign. The initial investment of \$ 123,000– paid back tenfold.

## HALFSHEET

Halfsheets like these measure about 22 inches high and 28 inches wide and are printed on cardstock. Movie theatres use to have special lobby displays for this size. The viewing public could look at the posters up close and at eye level. Sometimes this resulted in rather boring movie paper, for example posters with a lot of explanatory text or just two heads with the names of the stars and nothing else. Due to the landscape format of the poster it fills up quickly and it offers less depth than the portrait format.



The **KILLER SHREWS** half sheet is special, because it toys with monster movie clichés. In 1959 the average Joe Public was bombarded with the **KING KONG**-effect and had seen loads of spiders, ants or other small pests or beasts towering above him with the warning shout "GET OUT OF THE WAY, MONSTER INCOMING!" The (unfortunately anonymous) designer of the **KILLER SHREWS** halfsheet found *singleness of effect* in a more subtle way by literally choosing the tail end of the plot.

The poster is, as Wellington laid down, divided in two large areas on top of each other. This gives a sense of depth that enables the four defining objects to be large and visible. The upper area is dark, the lower area is light. These areas are green being the colour of horror. In the green areas there's a kind of rebus of three very colourful objects: purple tail + red pool of blood + pink ladies pump. A shrew itself is not the scariest animal in the world. It's basically a lot of fur with two small, beady eyes. To inflate such an animal to monster proportions is less effective than say an eight-legged spider or a praying mantis. To show just the tail has much more threatening effect. The tail is draped delicately across the full width of the poster. The blood is red and looks fresh. The pink pump symbolizes youth and sex. The answer to the rebus is written above it in straight, simple and neutral white lettering: "All that was left after..." and than the title in free, more genre specific, lettering: THE KILLER SHREWS.

The message is clear. We are too late. No use shouting out a warning.

~~~~~

## KEEPING A CLEAR HEAD

February 12, 2017

*Film poster professor Wim Jansen guides us through the weird and wonderful world of film advertising art. Chances are you did not think about it in this post-digital snapchat era, but there was a time it was quite a thing to make a proper portrait.*

*More stars than there are in heaven* was MGM's claim in the 1940's. Star power was everything and it shows in the posters of the late thirties and early forties. A nice example is this gorgeous one sheet for LOVE BEFORE BREAKFAST (Walter Lang, 1936). Hollywood of the thirties was built on stars and genre productions. It was important that the public knew instantly what they were going in for. James Cagney playing not a gangster once in a while? No problem as long as that was recognized immediately. Nothing as bad for box office as wrong expectations. DUKE WELLINGTON, whose book *The theory & Practice of Poster Art* (1934) I introduced in my first column, does not beat about the bush: a good portrait makes 75 % of a poster and a portrait without likeness is a crime.

### BALOPTICON

For that purpose Wellington prescribes the use of a projector (the so-called balopticon) for portraits sketched in paint or pencil. Photoshop did not yet exist; to work with provided materials – usually stills – was the best base for success and the balopticon the quickest and most reliable method. A free hand sketch is of course an option, but – as Duke puts it delicately – is more for the 'artists in the true sense'. Projection enables



the poster artist to build the portrait with the most important elements: eyes, nose and mouth. When the outline of the portrait is ready, the lettering can be penciled in for a good sense of proportion. Then the portrait can be finished with paint and brush. Here the use of the right tints and colors is essential for nuance and accents. In the thirties most 'heads' were painted in different tones of yellow and orange with some dark colors to separate the different planes and accentuate the right proportions. A portrait with great likeness is not necessarily lifelike. It's an abstraction that transfers the essence of an actor or actress from a distance, if possible in the context of the film. Unfortunately I can't tell you who the designer is of LOVE BEFORE BREAKFAST. The final responsibility for the poster lies either with the advertising director or the art director of UNIVERSAL, respectively PHILLIP COCHRANE and KAROLY GROSZ. Intriguing detail: Grosz is also responsible for the iconic horror posters of FRANKENSTEIN (James Whale, 1931), THE MUMMY (Karl Freund, 1932) and THE INVISIBLE MAN (James Whale, 1933).

## BLACK EYE

CAROLE LOMBARD (1908-1942) made her first picture aged 12. She made her breakthrough in TWENTIETH CENTURY (Howard Hawks, 1934) with a character that became her trademark. She was the sophisticated sexy blonde who knew how to walk or fall in a Travis Banton dress, perfect for screwball comedy. This one-sheet unites star and genre perfectly. Some poster enthusiasts claim that the black eye is risky for a comedy movie poster, but they are wrong. It's the cherry on the cake. The poster would be great of course even without the black eye. It is so elegant with a fine line and sparse use of picture planes and color variation. This face is so beautiful because it is abstracted to the limit. Leave more detail out and it becomes a caricature or pin-up. Now it's a portrait of an elegant and sexy comedic actress with a gorgeous high value of likeness. The black eye though elevates the design to even bigger heights, it's the ultimate screwball poster. In screwball comedy the first act provides the introduction of the resolute and fiery heroin who is also a bit screwy, often in the setting of high society. In act two she will get in a fight with the leading man, who she marries in act three. Carole Lombard gets in a fight defending her man and carries the mark of a black eye as the visible proof of her love. The lettering supports the concept completely. The diagonal letters that form Lombard's name are unconventional which suits her image. The other lettering is high society chique with the credits just right of center (screwy!). Even the logo of the studio conforms to the concept. The usual Universal logo in 1936 was a globe with big neon letters (famously moving in the leader of the movies). That's a bit too course here.



Oh, one little thing. In the movie it is Lombards right eye that gets hit. I assume that the unknown designer of this poster has changed this out of esthetic considerations. Let's hope that he did not put a still in the balopticon the wrong way around...

**EMOVIEPOSTER.COM**

Consign your rarely seen movie paper of all types to our March Major Auction which starts February 26th. The deadline to consign is February 6th, so don't delay!

eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

**EMOVIEPOSTER.COM**

This is your FINAL chance to consign your rarely seen movie paper to our March Major Auction which starts February 26th. Your items must be sent by February 6th!

eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

**EMOVIEPOSTER.COM**

Consign today to our March Major Auction which starts February 26th. The deadline to consign is February 6th. If you're "poster crazy" you will LOVE this auction!

eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

**EMOVIEPOSTER.COM**

Our March Major Auction contains great horror items, but we want consignments from all genres!

Consign today to our March Major Auction which runs from February 26th through March 9th. The deadline to consign is February 6th. Don't delay, consign today!

eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775 - phone +1 (417) 256-9616 mail@eMoviePoster.com

**MARCH MAJOR AUCTION PART I**

313 linenbacked one-sheets

# ILLUSTRATION GALLERY!

ART THAT POPS!

## OUR BRAND NEW WINTER POSTER COLLECTION Part 2 IS [HERE](#)

Dear All

With over 360 posters, the largest upload since the Gallery's creation, it took me a while to present you the **BRAND NEW 2017 WINTER COLLECTION Part 2** which I just finished uploading and is available [HERE](#).

You will find a very eclectic collection of all the posters genre we love.

**Others:** Many rare Travel posters from Europe and the US as well as some Munich 1972 Olympic posters which i managed to source again.

**Music:** Impossible to find vintage Detroit scene concert posters from [Gary Grimshaw](#) as well as very limited edition prints by [David Byrd](#) (Prince, David Bowie, Jimi Hendrix...).

**Comics:** Rare posters by Bernie Wrightson, the complete Superman 400 portfolio, Tintin and Transformers prints.

**Movies:** The bulk of the winter crop with vintage posters and limited edition prints from Belgium, Denmark, France, Germany, Italy, Japan, Poland, the UK and the US including all your favorite genres:

James Bond, Star Wars, Audrey Hepburn, Alain Delon, Brigitte Bardot, Bruce Lee, Steve McQueen, Clint Eastwood, John Wayne, Frank Sinatra / Rat Pack, Godzilla, Samurai, Sexploitation, Blaxploitation, Horror, Godzilla, Comedy and Noir....

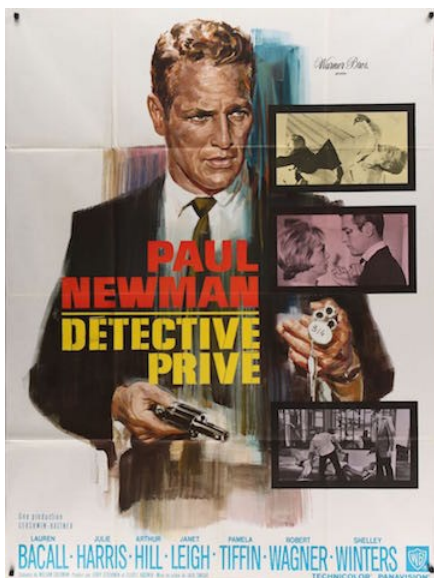
Note the very large trove of [French Grande](#) posters (with tremendous unique art) as well as many Miyazaki/Studio Ghibli posters and prints.

Here are fifteen posters culled from this amazing collection I am very excited to share with you all:

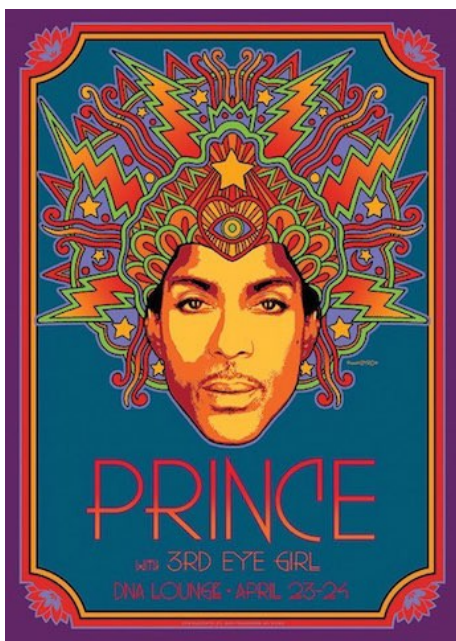
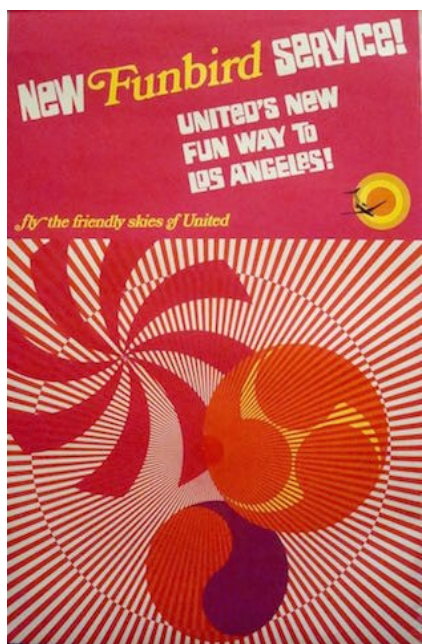
[Paul Newman](#) never looked as handsome as in [Harper](#), the 1966 thriller represented here with its French Grande poster, undoubtedly the best image created for the movie.

Detroit music scene's premier artist, [Gary Grimshaw](#) is not as known as his San Francisco counterparts yet his concert posters are among the best ever created..and much rarer than the Fillmore or Family Dog series as less than 100 copies were printed. Here's one of his rarest and most beautiful images designed for the [1971 double-billed Ann Arbor show](#) starring Ike & Tina Turner and Jefferson Airplane.

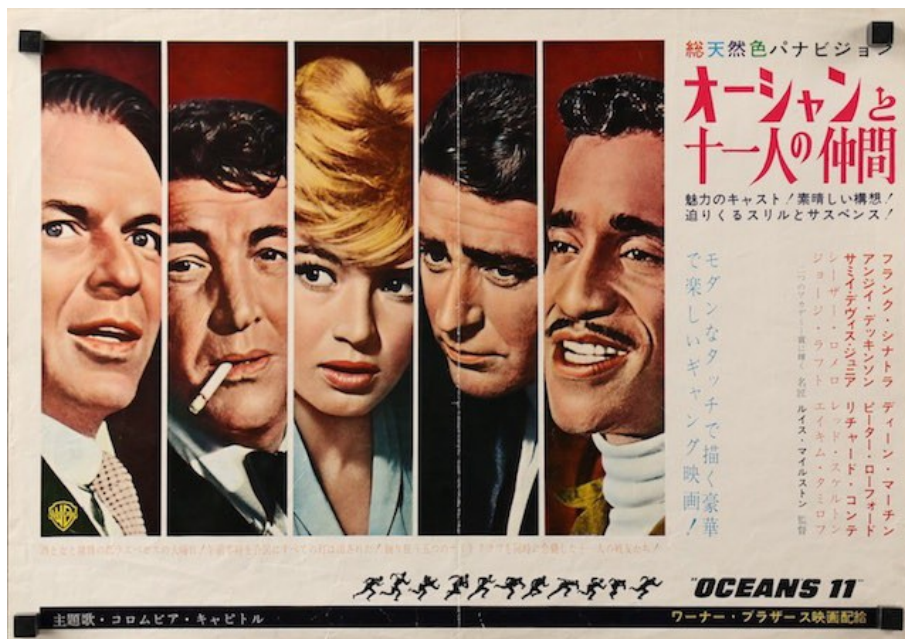
We have many great [Hayao Miyazaki/Studio Ghibli](#) movie posters including this brand new limited edition print [Princess Mononoke: San](#) by Raid71.



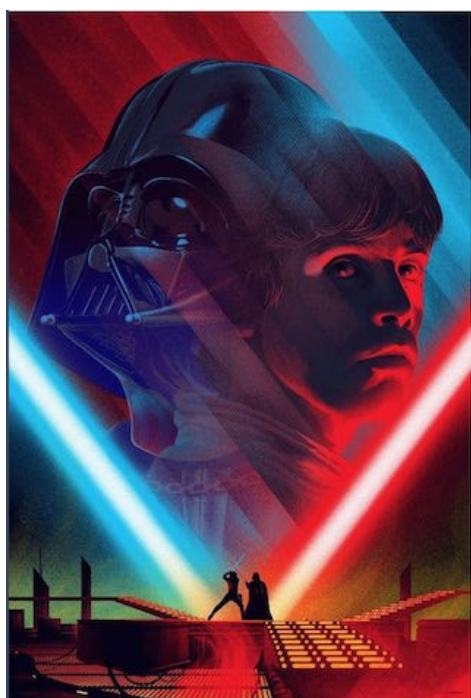
Before their campaigns became very standardized, airlines companies unleashed their creativity with some out there posters such as this [United Airlines](#) 1968 poster advertising the Funbird service to Los Angeles!!!! A very rare limited edition print signed by legendary concert poster artist [David Byrd](#) for [Prince's](#) 2013 San Francisco club shows...Won't last long! One of the greatest comic book artist, [Bernie Wrightson](#), also known as the *Master of Macabre*, is fighting hard for his life. Let's send him some good recovery vibes with the vintage print from his 1976 masterpiece, [Mementos](#).



[Natalie Wood](#) as graceful as ever in [Gypsy](#), the 1962 strip-tease drama with the superb and very rare Japanese poster. Already linen backed! [Ocean's 11](#) was the original first Rat Pack movie with the entire cast: Frank, Dino, Sammy, Peter, Joey... here they are along with the sultry Angie Dickinson in the vintage double-sided Japanese press poster.

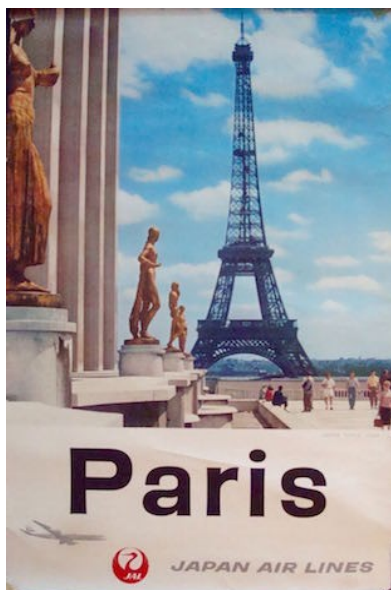


A fabulous set of 2 limited edition prints (also available individually) by Kevin Tong for Mondo focusing on the saber duels from [Star Wars](#). My favorite [Audrey Hepburn](#) movie is [Funny Face](#) as it combines Music, Paris, dancing and elegance... Here's the very rare and gorgeous vintage Polish poster with Art by Wladislaw Janizsewski.



Detroit music scene's premier artist, [Gary Grimshaw](#) is not as known as his San Francisco counterparts yet his concert posters are among the best ever created..and

admire [Catherine Deneuve](#) in this vintage and very rare Danish poster for 1967's [Belle de jour](#). More feminine beauty with this incredible large 2 panel Italian poster for [Wonder Women](#), the 1973 martial Arts / Exploitation movie. One of my new favorites.

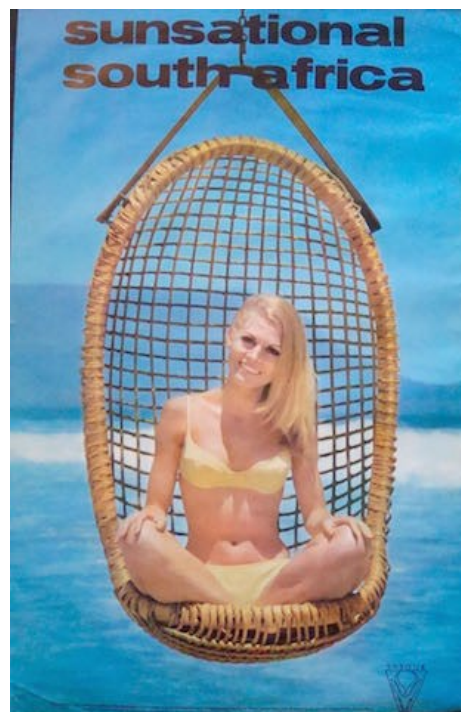


[Brigitte Bardot](#) in her best movie, [Le mépris](#) ([Contempt](#)) enjoying the sun and showing her world famous assets in the uniquely designed vintage Belgian movie poster. And since we should look forward to enjoying sunny holidays, why not travel to [South Africa](#) where the climate is sunsational according to to this vintage late 60's tourism poster!



- \* **SALES:** All our ON SALE posters are [here](#).
- \* **PINTEREST:** You can all check all our thematic presentations [on our Pinterest boards here](#).
- \* Should you wish to be removed from this distribution list, please let me know by return
- \* The Blog archives are now accessible directly [here](#)
- \* Any questions, just ask as it doesn't cost you to!
- \* The weekly Blog will resume next week

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Cell: [1 646 801 2788](tel:16468012788)  
[www.illustrationgallery.com](http://www.illustrationgallery.com)



# SAMUEL OWEN GALLERY



## up.cy.cle

Gian Garofalo  
James McNabb  
Laurence Vallières

Opening Reception  
Friday March 3rd  
6:00 8:00 pm

[Click here to RSVP for this event](#)



James McNabb *City Series*



Laurence Vallières *Panda*

Since the spring of 2016, Gian Garofalo has been exhibited at Samuel Owen Gallery, and this is the gallery's first show presenting Garofalo's work alongside that of newly represented artists James McNabb and Laurence Vallières.

Gian Garofalo strives to evoke a curiosity and, in his words, to "...slightly alter the chemistry of a room and give something to the viewer." The artist favors using nontraditional materials to explore color, tone, and texture. Garofalo meticulously applies resin to wooden panels, creating vertical stripes that slowly gravitate to the base, ultimately punctuating the work with intriguingly suspended paint droplets.

James McNabb, a mark-making woodworker, blends traditional elements of woodcraft with more experimental construction techniques. Using the self-described method of "sketching with a band saw", the artist works without preliminary design development to capture the fast-paced, crude mark-making that is a hallmark of contemporary urban art. Largely inspired by cityscapes, McNabb exhibits sociological concepts regarding the transformations of cities and urban landscapes, and creates his work as a "...reference to the idea that cities are the land of endless opportunity."

Canadian artist Laurence Vallières works in a variety of mediums, constructing animal forms using cardboard, drawings, ceramic sculptures, and street art. She creates lighthearted visual appeal coupled with an understated sense of humor. Her animals are often endearing stand-ins for political issues and social behaviors.

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**SAMUEL OWEN GALLERY**

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# PICTURING MARDI GRAS

## A Look At Mardi Gras in the Silent Film Era

After experiencing the Mardi Gras firsthand in 1859, Samuel Clemens (a/k/a Mark Twain) wrote a letter to his sister Pamela Clemens Moffett describing his adventure. Clemens wrote:

***“It has been said that a Scotchman has not seen the world until he has seen Edinburgh; and I think that I may say that an American has not seen the United States until he has seen Mardi-Gras in New Orleans.”***

Unfortunately at this time, “seeing” the Mardi Gras was restricted to only those few who had the means to travel. This would hold true for almost forty years, until the advent of moving pictures.

The new cinema was gaining enormous popularity by the mid-1890's. The first films, known as “actualities,” comprised scenes of everyday occurrences, such as a wave crashing on shore or a train arriving at a station. While the subject matter of these early films was mundane, it was the “magic” of moving pictures that kept the crowds coming. But by 1898, the fascination of this new entertainment medium had waned and movie goers wanted more.

Studios began to search for unique ideas that would create interest in the fledgling industry, and Mardi Gras was a perfect subject. Realizing that the majority of the United States had never seen the annual celebration of Mardi Gras in New Orleans, American Mutascope sent a camera crew to film the entire Rex Parade in February 1898. Thomas Edison also sent a cameraman to film shots of the annual pageantry.

Through the years, New Orleans Mardi Gras would be the subject of many newsreels and travelogues. In 1902, Selig Polyscope Company produced three Mardi Gras related films during this time: *The Arrival of Rex*; *A Mardi Gras Parade*; and *Turning the Keys Over to Rex*. In 1913, two of the largest film concerns in the country sent film crews New Orleans during Mardi Gras. Pathe Weekly and Universal Film Company of New York shot the Rex parade and the reviewing stand at City Hall, with the mayor and other city officials receiving Rex and presenting the keys of the city.

In 1916, the Mardi Gras celebration was the subject of a travelogue entitled *Historic New Orleans*, the first in a series of travel films known as *Historic America*, and in 1921, Harcol Film Company of New Orleans filmed the first complete picturization of a Mardi Gras day. All of these films were seen around the country, and in some cases, outside the United States. Some scenes were used as stock footage in other releases.

By 1909, the concept of storytelling was introduced into films. Mardi Gras was no longer just a subject for a travelogue, but could be used as the background setting for film stories. The traditions of Carnival balls and costumes provide a treasure trove of ideas for film writers. Here are some of the early silent films that gave movie goers a chance to see a taste of Mardi Gras:



In 1910, Selig Polyscope returned to New Orleans to produce their film **Mr. Mix at the Mardi Gras**, featuring rodeo star Tom Mix. The comedy tells of the misadventures of Mr. Mix after he and his wife arrive in New Orleans during the Mardi Gras celebration.

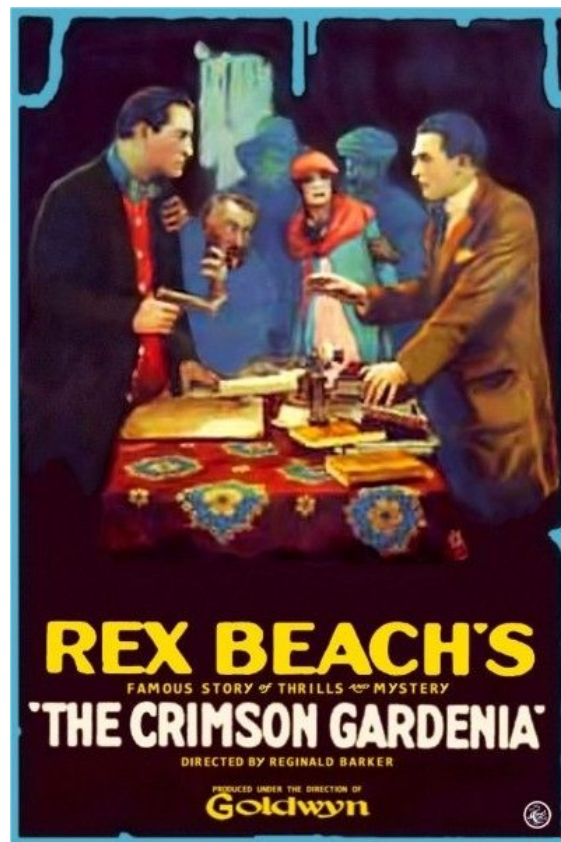
**A Mardi Gras Mix-Up** released in 1912 by Kalem Studios is the perfect example of how Mardi Gras plays an essential part of a story's plot. Against their wives' wishes, two costumed men set out to partake in some Mardi Gras fun. While looking for their husbands, the two women encounter two escaped lunatics who they mistake for their spouses. This "mix-up" results in a hilarious course of misadventures for everyone.



The 1914 film **Cameo Kirby** is set in New Orleans during Mardi Gras and on the Mississippi River in the 1860's, just prior to the Civil War. Cameo Kirby, played by Dustin Farnum, is described as a happy-go-lucky riverboat gambler whose trademark is a ring with a cameo setting. It's a story of romance, adventure and gambling in the deep south.

A more serious look at mistaken identity during a Mardi Gras celebration is the subject matter of the 1919 film **A Crimson Gardenia**. Yearning for adventure and romance, a jaded New York millionaire goes to New Orleans during the Mardi Gras. There he is mistaken for a recently escaped prisoner because his costume includes a red gardenia, just like that of the prisoner. This misidentification leads to a counterfeiting gang and near death.

**The Golden Legend**, 1919, is an illustrative film drama that covers three time periods in New Orleans -- 1816, 1860 and 1918 -- and is based on a romance extending those generations. The film features night carnival scenes.



1921's **Love's Plaything**, tells the tale of two young lovers who meet and fall in love during Mardi Gras. Each possesses half of a wedding ring passed through three generations of family and representing a series of doomed romances.

The 1923 release of **Cameo Kirby** stars John Gilbert (left) in the role of Cameo Kirby, the riverboat gambler famous for his challenges of fortune and for his unusual honest with men. Like the 1914 film, Cameo Kirby takes place in New Orleans during the Mardi Gras and on a Mississippi River boat, infested with both sycophant and honorable gamblers.



In D.W. Griffith's 1923 **White Rose**, a wealthy young Southern aristocrat graduates from a seminary and, before he takes charge of his assigned parish, goes to New Orleans and finds himself attracted to a poor, unsophisticated orphan girl, who becomes pregnant with his child. Unaware of her circumstances, he becomes engaged to a Southern aristocrat, whose home features a masked ball.

In the 1925 movie **Scarlet Saint**, a pivotal scene takes place at a Mardi Gras ball.



The daughter of a wealthy New Orleans importer is betrothed to a baron, though her heart belongs to another. After a duel with the baron leads her love to prison, the woman marries the baron but flees with her lover. When the baron is stricken with paralysis, she returns to nurse him. A case of mistaken identity

at a Mardi Gras ball leads to a confession, a murder plot and a reconciliation



The 1929 Paramount production **The Eagle of the Sea** features a pivotal scene where the film's main character, Captain Sazarac (actually the notorious buccaneer Jeanne Lafitte), saves Louise Lestron from harm while attending a masked ball in New Orleans being given in honor of General Andrew Jackson.

Mardi Gras is front and center of the 1927 film **The Ladybird**. The "Ladybirds" are a gang of crooks who prey on the rich and famous, and are roaming at large through the streets of New Orleans at Mardi Gras. The heroine of the film is a dancer in a New Orleans cabaret, and unwittingly falls in with the gang.

In **God Gave Me Twenty Cents**, 1927, two sailors ship into New Orleans just in time for the last day of the Mardi Gras. While on a boisterous tour of the city, one of the sailors meets, falls in love and marries a waitress after a whirlwind relationship. The story follows their misadventures as the sailor tries to support his new wife on his piddling income.

Before the age of cinema, people could only form a visual image of Mardi Gras based on words in a letter, magazine or newspaper or still photographs. And anyone who has been to the Mardi Gras knows that there are no words to truly describe the event. Thanks to these early filmmakers, movie-goers could see the Mardi Gras celebration from their own hometown.



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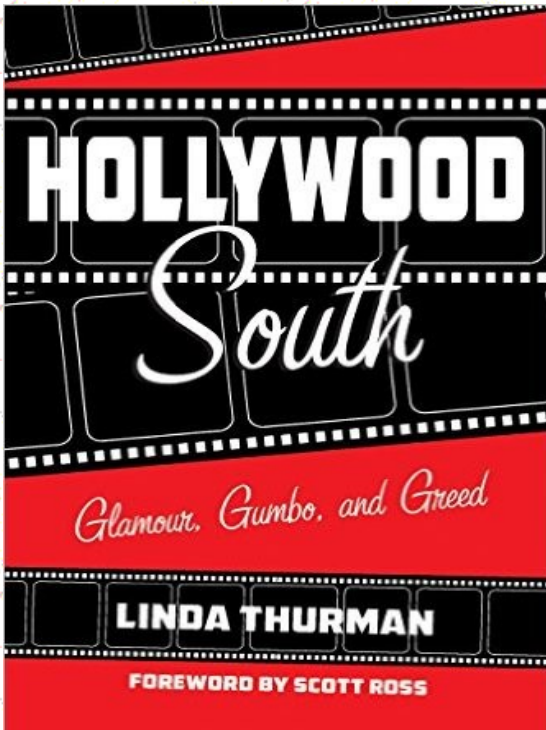
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Ed and I had the opportunity to provide images to Linda for her book which allowed us an early peak. Wow ... her experiences in California and Louisiana in the film industry are truly eye-opening.

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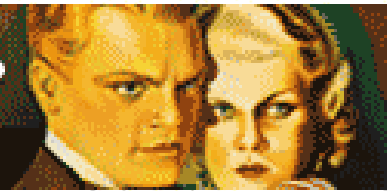
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# THE KREWE OF POOLE/SUTHERLAND AT THE FIRST MARDI GRAS PARADE

The grandkids (l-r Ashley, Brooke, Rayne and Xander on Pop's shoulders) had a great time at the first parade of this year's Mardi Gras season.



**We are in the process of purging our LAMP POST Mailing List. If you did not receive email notification of this issue OR if you would like to be added to the mailing list, please click [HERE](#).**

The LAMPPOST is a publication of

LearnAboutMoviePosters.com

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