



LAMP POST FILM ACCESSORY NEWS

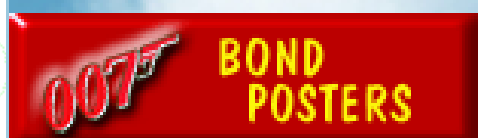
LearnAboutMoviePosters.com

March 2015

WELCOME NEW LAMP SPONSOR THE MOVIE POSTER PAGE

We are very happy to welcome John Green and his Movie Poster Page into the LAMP sponsor family. We had the pleasure of meeting John in person at last year's Cinevent and we are excited to have him as a LAMP sponsor.

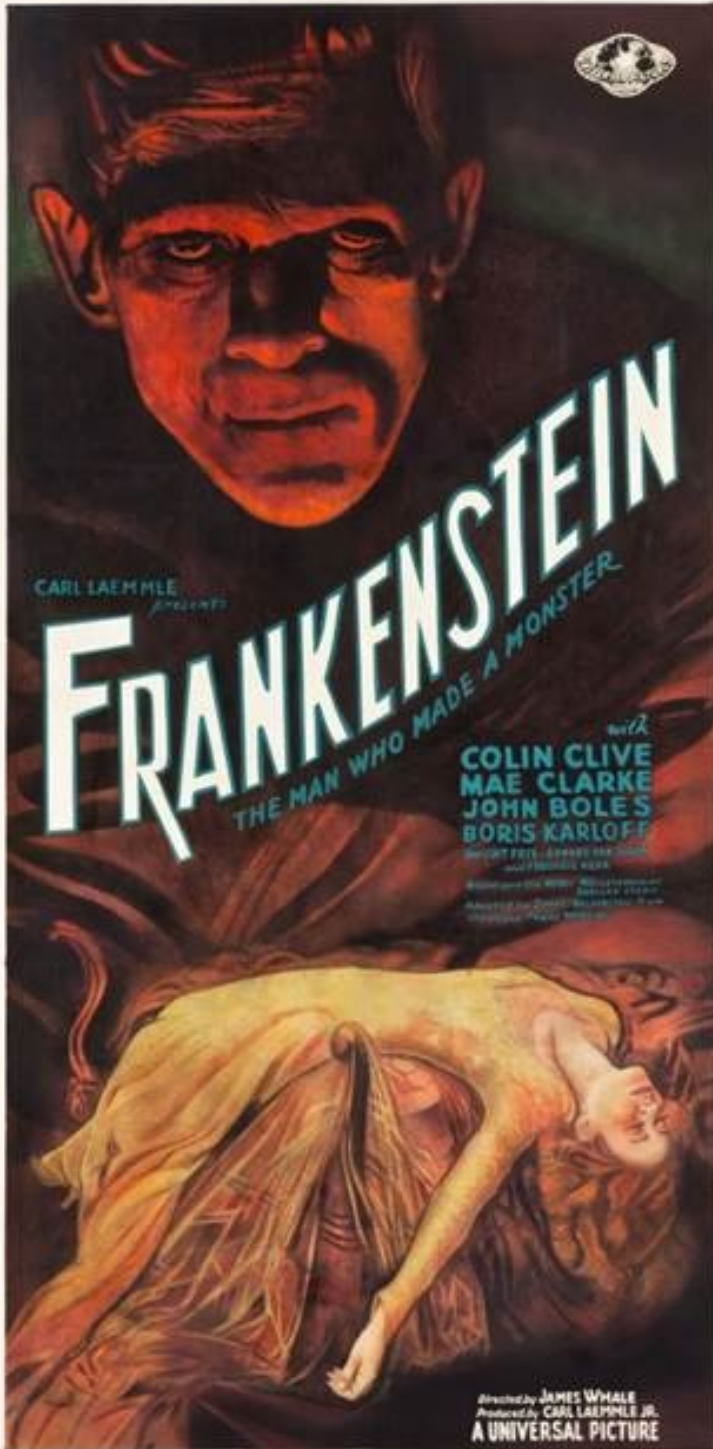
The Movie Poster Page has proudly served the web since December, 1994. The site offers a great selection of film posters, lobby cards, vintage and new releases from around the world. Categories include:



[CHECK OUT THIS GREAT SITE HERE!](#)

Monstrous Frankenstein three-sheet poster could bring \$100,000 at Heritage Auctions

Only known three sheet for "London After Midnight" offered March 28-29 in Dallas



DALLAS – Hot on the heels of November's sale of the most valuable movie poster ever sold at a public auction, Heritage Auctions' [Movie Poster Signature Auction](#) returns March 28-29 with a selection of large-size rarities never before offered to collectors. A monstrously-sized [Style C three-sheet movie poster for Frankenstein](#) (Universal, 1931) – the only copy known to exist – lurches ahead of the group with a \$100,000+ pre-auction estimate.

"Only a small handful of one sheets including one teaser, one six sheet, one insert, and a restored half sheet are all that have appeared of the Frankenstein posters," said Grey Smith, Director of Movie Posters at Heritage, "and this poster is the only known copy of either of the two style three sheets created for the debut of the film."

The three-sheet poster was found in the early 1970s in a long closed and boarded over projection booth in a remodeled theater. It had apparently been used as a display for a number of reissues of the film with its counterpart for Dracula, as was so often the case throughout the 1930s and 1940s. After expert restoration, the poster is electric in its depiction of the monster and a vulnerable Mae Clarke as Elizabeth, Dr. Frankenstein's fiancée.

Another standout three-sheet in the auction, is from the 1927 classic [London After Midnight featuring Lon Chaney](#) (est. \$100,000+). Heritage set a world record in November 2014 when it sold the only known U.S. one sheet from the film for \$478,000. "The three-sheet is equally as rare and in this case the copy that surfaced required an extra level of restoration to make it presentable," Smith said. Heritage, working in orchestra with restoration specialists, carefully reproduced a bottom missing panel from the poster using the reference of the press book image.

A stunning [six sheet for The Maltese Falcon](#) (Warner Brothers, 1941) – the only-known copy to have appeared at public auction – appears as part of the "Theaters of Old Detroit Collection," a special selection of high-profile posters, lobby cards and inserts.



Among the selection of stellar one-sheets, a full-bleed one sheet Style A poster for [*The Song of Songs* \(Paramount, 1933\)](#) (est. \$15,000+). The breathtaking poster featuring Marlene Dietrich is rarely seen in even the most advanced collections," Smith said. Dietrich plays the embodiment of innocence in the role as a naïve, orphaned peasant torn between a struggling artist and a hedonistic baron in big-city Berlin.

Five signed, preliminary artwork sketches by director Akira Kurosawa from his 1980 masterpiece *Kagemusha* (c. 1970s) are also on offer in the March 28-29 auction. Kurosawa originally wanted to be a painter, but the endeavor was financially impossible. He turned to film making and became one of the most iconic directors of the 20th century with *Kagemusha* earning two Academy Award nominations. Heritage is offering just five of the estimated 100 works he crafted while working on the film, the bulk of which were exhibited a few years ago at the Academy of Motion Picture Arts and Sciences. The works come to auction from Japan and are estimated to sell for between \$18,000 and \$20,000+ each.



Posters from some of Hollywood's greatest films include a one sheet Style D for *The Wizard of Oz* (MGM, 1939), considered to be the better style one sheet of the two produced for the film's original release (est. \$30,000+).

Additional highlights include, but are not limited by:

Love Before Breakfast (Universal, 1936), a rare one sheet featuring Carole Lombard (est. \$20,000+).

A dazzling eight sheet measuring a colossal 81" X 106" promoting Houdini "Buried Alive!" (Otis Litho, 1926), produced the year the magician died of peritonitis (est. \$8,000+).

A desirable one sheet for *Cat People* (RKO, 1942), considered a masterpiece of the horror genre, (est. \$8,000+).

A three sheet for *King Kong* (RKO, 1942), measuring 41-1/2" X 80", dates to the film's 1942 re-release (est. \$6,000+).



To see a video highlight of this great auction, click on the image below.

Vintage Movie Posters Signature Auction March 2015

HERITAGE AUCTIONS HA.com

VINTAGE MOVIE POSTERS
Signature Auction

March 28 - 29, 2015

0:00 / 3:06

YouTube

Highlight Video of the March 28 - 29 Vintage Movie Posters Signature Auction.

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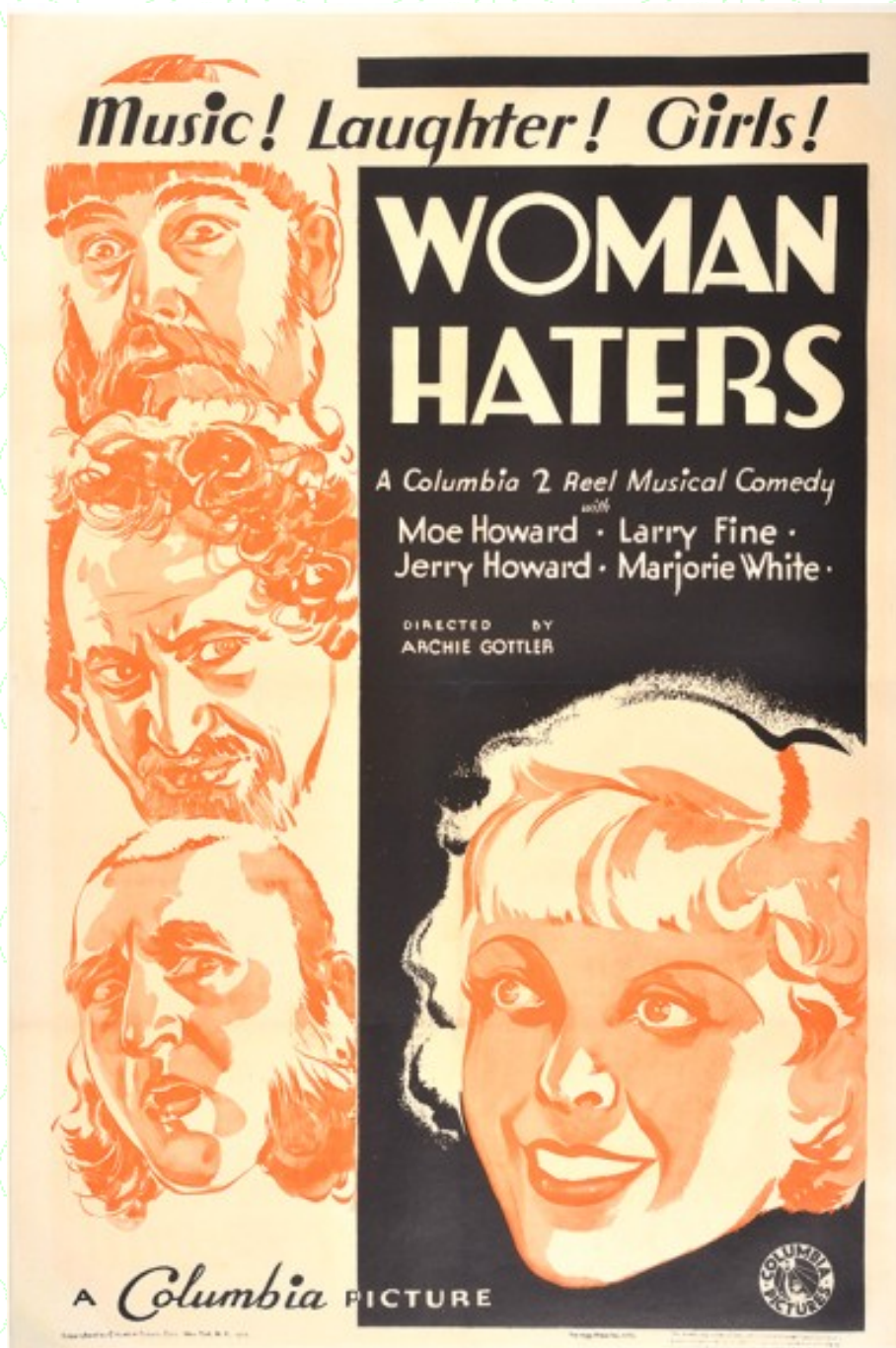
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jime@unshreddednostalgia.com

Very First Three Stooges One-Sheet Poster Coming To Auction! April 25th

Half of All Three Stooges Titles 1934-1957 Are Represented in Historic Sale



Robert Edward Auctions will be offering the most extraordinary Three Stooges movie-poster collection to ever come to auction in the history of collecting in its April 25, 2015 auction. The most important highlight of the collection is what may be the only known one-sheet poster for the group's first film for Columbia Pictures in 1934:

Woman Haters. Is this the only example that exists of this historic poster? "We think it is. We can't find another. But we can't be positive," says REA's auction manager Tom D'Alonzo. "The only collectors who have even suggested to us that another exists all seemed to have one thing in common. They really want this one!" While the one-sheet from the *Woman Haters* is the prize of the collection, due to its enormous historical significance, many extreme rarities spanning the Stooges' entire career are included. The offering is the final of three auctions that were

required to present the collection. This is the largest selection of vintage Three Stooges posters to ever come to auction, and the best has been saved for last!

The Stooges produced 174 comedy shorts for Columbia between the years 1934 and 1956. This amazing offering features one-sheet posters for half of those films, eighty-seven different titles total, including nine rarities from the 1930s and early 1940s starring Curly: ***Woman Haters, Violent Is The Word for Curly, Termites of 1938, No Census No Feeling, An Ache In Every Stake, All The World's A Stooge, Cactus Makes Perfect, Dizzy Detectives, and A Gem of a Jam.*** One of the most exciting lots in the auction will be the astounding collection of seventy-six different Three Stooges one-sheet movie posters, spanning the years 1947 to 1957. Incredibly, this collection of seventy-six posters features nearly every Three Stooges one-sheet poster ever issued featuring the team of Moe, Larry, and Shemp, with the exception of just three.

Lobby cards are equally represented in the sale, the most significant of which is the only known lobby card from the Stooges' second short in 1934, *Punch Drunks*. In addition to its extreme rarity, the *Punch Drunks* lobby card comes with the special provenance of having been obtained by the consignor directly from Moe Howard's daughter, Joan.



Fifty-five different lobby cards are featured in the sale, including ten seldom-seen examples from the 1930s: *Punch Drunks, Hoi Polloi, Slippery Silks, Whoops I'm An Indian* (two different scene cards), *Cash and Carry, The Sitters Downers, Grips, Grunts & Groans, Mutts To You, Healthy Wealthy and Dumb.* This is an unprecedented offering of Three Stooges posters, all of which originate from the finest private collection of Three Stooges posters ever assembled. Online bidding starts approximately April 5th.

For more information regarding the sale or to request a free catalog, please visit Robert Edward Auctions' website at www.robertedwardauctions.com or call 908-226-900



THE LAST MOVING PICTURE COMPANY

10535 CHILLICOTHE RD.

KIRTLAND, OH 44094

(440) 256-3660

(440) 256-3431 (fax)

Lastmo@aol.com

HOLLYWOOD POSTER AUCTION MOVES TO CLEVELAND THIS NOVEMBER!

Every once in a while, a lemon becomes lemonade. When the Cinevent movie memorabilia convention and Hollywood Poster Auction were faced with relocation or possible postponement and/or cancellation due to the unexpected closing of the Ramada Plaza Inn, swift action needed to be taken. With over 800 consigned lots and contractual obligations in place, The Hollywood Poster Auction was forced to look elsewhere to meet our minimum space requirements.

Cinevent is now happily ensconced in a better hotel, and I still plan to attend and show my support with four tables of movie posters and stills. I expect to have a great time with old friends at a great convention. So where is the lemonade for the Hollywood Poster Auction? Several dealer friends suggested to me the idea of holding the auction at a new convention in Cleveland on a different date. Research came up with the Sheraton Airport Hotel this November 12-15, with a \$95 room rate, airport shuttle, and free parking. The hotel also features an indoor pool, hot tub and exercise room, and was rated 4th best in the U.S. for food. Downtown Cleveland is only a \$3 rapid transit ride to the Rock-n-Roll Hall of Fame, Horseshoe Casino, and much more.

My goal is to recreate another Columbus but without films being shown. The November date doesn't seem to conflict with any other convention or auction, as many dealers have already committed. Our 1000 lot auction will headline the three day convention. The dealer room is conveniently located on the ground floor for easy load in, and is directly across the hall from the auction rooms. Dealers can sit at their tables and bid online with free wi-fi. There is still time to consign! I have room left for 50 quality consignments. My store, The Last Moving Picture Company, will be open before, during, and after the convention with 40,000 vintage posters and 500,000 movie stills, in beautiful Kirtland, all a 35 mile drive from the hotel.

See you in Columbus and Cleveland!

Best,

Morris Everett, Jr.

Deadline To Consign to eMoviePoster.com's June Major Auction is May 1st



Now is the time to consign high quality items (non-backed as well as linenbacked) for our June Major Auction! The deadline to consign is May 1st. Not only do we get higher prices for vintage movie posters of all types (when you compare "apples to apples and oranges to oranges"), but we absolutely charge lower commissions than ANY other major auction, and best of all, we have no deceptive buyer premiums!



eMoviePoster.com - P.O. Box 874 - West Plains, MO 65775
phone +1 (417) 256-9616 - fax +1 (417) 257-6948
e-mail: mail@eMoviePoster.com



The site's been updated with a great group of new acquisitions, including:

the British Quad for Polanski's **REPULSION**

Cassavetes, including two great **KILLING OF A CHINESE BOOKIE** styles, an ultra-rare **MINNIE AND MOSKOWITZ** and Italian posters for **SHADOWS**

Polish **ALL ABOUT EVE & THE BLUES BROTHERS**

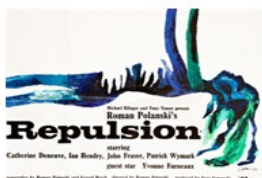
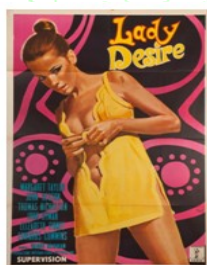
the great, groovy Italian 39"x55" poster for **LADY DESIRE**

1 Sheets for **THOMAS CROWN AFFAIR**, **A CLOCKWORK ORANGE**, **RUMBLE FISH** (clock style) & the never released **BILLY JACK GOES TO WASHINGTON**

the Italian Locandina for Mario Bava's **DANGER DIABOLIK**

French 1 Panels for Vigo's **O DE CONDUITE** & Jean Eustache's **LA MAMAN ET LA PUTAIN**

Plus: **ON ANY SUNDAY**, **PHANTOM OF THE PARADISE**, **THE WARRIORS**, Woody, Barbra, Bunuel, **SUBURBAN PAGANS** and so on... [right here](#).



CELEBRATING TENNESSEE WILLIAMS



Playwright and author Thomas Lanier "Tennessee" Williams was born in Columbus, Mississippi on March 26, 1911. After college, he moved to New Orleans, where he wrote many short stories, poems and plays in the city that he often called his "muse." Although he moved constantly throughout his career, living in places such as New York, Key West, Rome, Barcelona, and London, it was the Crescent City that played the biggest role in both his personal life and his writing career. Williams once stated that he always considered New Orleans his "spiritual home," and that "my happiest years were there."

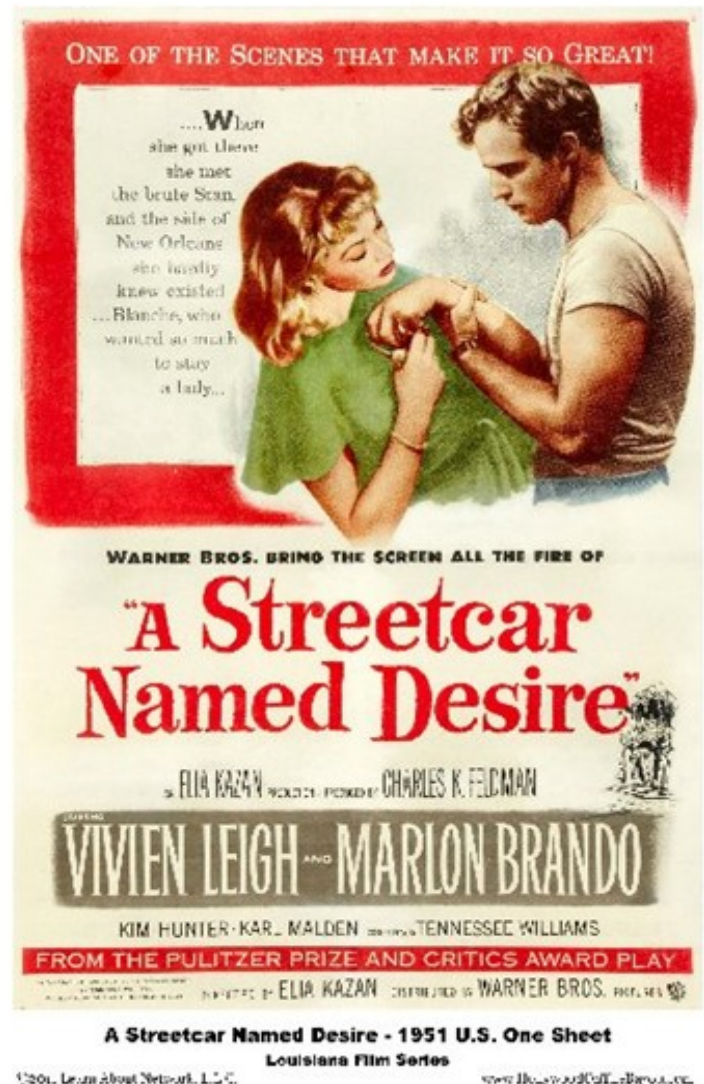
Williams' strict southern upbringing coupled with his spiritual awakening while living in New Orleans are evident in many of his writings. These influences are clearly evident in the following films which were set in, and in some cases partially filmed in, New Orleans.

***A Streetcar Named Desire* - 1951**

Williams wrote the film's screenplay which was adapted from his successful play of the same name. The movie, directed by Elia Kazan and set in New Orleans, tells the story of Blanche DuBois, a woman whose life takes a downward turn when the family estate dwindles away.

The film opens with Blanche traveling on a streetcar named Desire, from the railroad station in New Orleans to her sister's apartment. When Blanche arrives she finds her sister Stella pregnant and married to Stanley Kowalski. They live in the old French Quarter. Having lost her husband, parents, teaching position, and old family home in Laurel, Mississippi, Blanche has nowhere to else to go.

The film starred Vivien Leigh, Marlon Brando, Kim Hunter, and Karl Malden.



Art director Richard Day, five-time Academy Award winner, was sent from California to New Orleans before the film went into production. According to an article appearing in the *Times Picayune* on October 28, 1951, Day combined picturesque aspects of various streets and buildings of the Vieux Carre and designed a striking set for the Elysian Fields apartments in which the action of the drama takes place. But, according to the article, it quickly became apparent that the motion picture company would have to do some of its key shooting in New Orleans rather than on a studio sound stage.

The City of New Orleans extended extreme courtesies to Leigh, Kazan and the film crew. Mayor Morrison and the New Orleans Public Service officials even recalled one of the retired streetcars named "Desire" and put it back into service to be used during the filming of scenes for the picture at the L&N Station at the foot of Canal Street. (Below photo shows Vivien Leigh, Tennessee Williams and Elia Kazan on the set)



A Streetcar Named Desire won Academy Awards in the following categories: Best Supporting Actor (Karl Malden), Best Actress (Vivien Leigh), Best Supporting Actress (Kim Hunter), and Best Art Direction (black & white). The film was also nominated for the following Academy Awards: Best Picture, Best Direction, Best Actor (Marlon Brando), Best Cinematography, Best Costume Design, Best Music (scoring dramatic or comedy picture), Best Sound Recording (Warner Bros. Studio Sound Dept., Nathan Levinson, sound director), and Best Writing (Screenplay). The film was ranked 47th on AFI's 2007 100 Years.

Another Tennessee Williams movie partially filmed and set in New Orleans was ***This Property is Condemned***.

***This Property is Condemned* - 1966**

Adapted from the 1946 one-act play of the same name by Tennessee Williams, the screenplay for this film was written by Francis Ford Coppola, Fred Coe and Edith Sommer. The film brought child actress Natalie Wood, future superstar, Robert Redford, and sophomore director Sidney Pollack to Louisiana and Mississippi for location shooting. Also on board were Charles Bronson, Kate Reid and Mary Badham.



This Property is Condemned - 1966 U.S. One Sheet
Louisiana Film Prints

HollywoodOnTheBayou.com

This Property is Condemned

follows 13-year-old Willie Starr. Willie, dressed in the remnants of a once lovely dress, sits on abandoned railroad tracks and wistfully tells her friend Tom about her dead sister, Alva. Alva Starr is a beautiful woman living in a small town in Mississippi in the 1930's. Her mother, Hazel, the proprietor of a boardinghouse for railroad workers, insists upon steering her into the arms of a prosperous middle-aged man, Johnson, but Alva falls in love with Owen Legate, a handsome stranger from New Orleans who is in town to lay off a number of railroad workers as a result of the Depression.

When Owen is beaten up by five of the workers, he makes plans to leave, taking Alva with him. Hazel tricks him into thinking that Alva is engaged to Johnson, however, and

Owen disappears without giving Alva a chance to explain.

Upon learning the truth, Alva gets drunk and spitefully marries her mother's brutish lover, J. J. Nichols. The next day she runs away and joins Owen in New Orleans. Their happiness is soon ruined by Hazel, who

viciously exposes her daughter's marriage. In despair Alva runs away, becomes a cheap pickup, and eventually dies of tuberculosis. With the passing of time, Willie only recalls Alva as an enchanted creature whose life was filled with beauty and romance.

Scenes for ***This Property is Condemned*** were shot in New Orleans, including the French Quarter and Lake Pontchartrain. The on-set photo below features Pollack, Redford and Wood (with Bronson in the background). Other filming was done around the old Louisville and Nashville Railroad depot in Bay St. Louis, Mississippi.



Tennessee Williams' original one-act play included only two characters—Willie and the boy who listens to her story. Reportedly, Williams hated the film and tried to have his name removed from any promotion or publicity.

While the final version may be far removed from Williams' one-act play, it follows his pattern of the Southern/New Orleans setting, a brutal male character, and tawdry sexual relations.

Another recurring theme to some of Williams' works dealt with mental illness. His first successful play, *The Glass Menagerie*, featured a character modeled after his older sister Rose who spent most of her life in mental institutions following a prefrontal lobotomy authorized by her mother. Williams' opposition to this type of procedure is the basis for his next film set in New Orleans.

***Suddenly Last Summer* - 1966**

The film is based on a one-act play by Tennessee Williams that was originally paired with *Something Unspoken* as part of the 1958 off-Broadway double-bill, *Garden District*. It was adapted for the screen by Gore Vidal although Williams also received credit. The film was directed by Joseph L. Mankiewicz and starred Elizabeth Taylor, Katherine Hepburn and Montgomery Clift.

Catherine Holly is a young New Orleans debutante who is hospitalized in a mental facility after her cousin Sebastian dies under questionable circumstances while they were on summer holiday in Europe. The late Sebastian's wealthy mother, Violet Venable, makes every effort to suppress the potentially sordid truth about her son and his death. She bribes the state hospital's administrator by offering to finance a new wing for the underfunded facility if he will coerce his brilliant young surgeon, Dr. John Cukrowicz into performing a lobotomy on her niece.



***Suddenly Last Summer* - 1959 Belgian Poster**

Classic Film Series

Summer of 1959 Edition

As the young doctor tries to get to the bottom of what happened to Catherine, Violet's demeanor and devotion to Sebastian present a formidable barrier. Catherine herself doesn't offer much help since her recollections are jumbled by medication and the trauma of Sebastian's demise. Under pressure to seal the deal and cut into Catherine's brain, Cukrowicz's principles (and attraction to the young woman) prevent him from proceeding until he uncovers what actually happened to Sebastian. When Catherine is administered truth serum, she recalls the truth about how Sebastian used her to "procure" young hungry men and how this practice led to his death. The revelation about her son's true sexuality is too much for Violet, however, who loses her mind.



Mankiewicz and Taylor on set.

Although set in New Orleans, ***Suddenly Last Summer*** was shot on location in the village of Bagur in Catalonia, Spain.

Williams would later deny that he had any part in the making of the film. He also thought Elizabeth Taylor was miscast as Catherine, telling *Life* magazine in 1961, "It stretched my credulity to believe such a 'hip' doll as our Liz wouldn't know at once in the film that she was 'being used for something evil.

The film was a box office success and garnered Academy Award for Best Actress nominations for Elizabeth Taylor and Katherine Hepburn. The film was also nominated for Best Art Direction for Oliver Messel, William Kellner, and Scott Slimon. Taylor and Hepburn were nominated for the Golden Globe Award for Best Actress – Motion Picture Drama and the Laurel Award for Top Female Dramatic Performance, with Taylor winning both awards.

Williams also set several of his writings in his home state of Mississippi, some of which were later made into movies. These include: ***Cat on a Hot Tin Roof***, ***Fugitive Kind*** and ***Summer and Smoke***. The ***Sweet Bird of Youth*** continued the southern thread by taking place in Florida.

The Tennessee Williams New Orleans Literary Festival will pay homage to Williams, who lived and wrote in the city of New Orleans during various times of his life. The festival will take place on March 25-29, 2015.

The Tennessee Williams/New Orleans Literary Festival was founded in 1986 by a group of local citizens who shared a common desire to celebrate the region's rich cultural heritage. From an ambitious start with 500 audience members enjoying two days' entertainment, attendance has increased to the 10,000 audience seats filled in 2011 for our 25th anniversary and five days of programming.

To read more about the festival, click on the image below.



TENNESSEE WILLIAMS
NEW ORLEANS LITERARY FESTIVAL
MARCH 25-29, 2015

MOVIEMEM ORIGINAL POSTERS *PRESENTS* AN EXHIBITION OF RARE RICHARDSON STUDIO DAYBILLS

An exhibition of the rarest of all Australian movie posters - Richardson Studio daybills signed by John Richardson - is currently online at Moviemem.com.

John Richardson Movie Poster Artist

John Richardson was a printer and illustrator and founded The Richardson Studio in the early 1920s. His studio produced the artwork for Paramount daybill movie posters from the early 1920s to the late 50s with a very distinctive and striking style that was quite unique.

John Richardson's signature appears on just a small group of daybills printed in 1923 and 1924 but it is likely that he would have provided the artwork for a great many posters that would have been unsigned over a forty year period. The signed Richardson Studio posters are among the most sought after of all Australian posters. Sadly, little is known about John Richardson but if you do have any information about the Richardson Studio please [email](mailto:John.Reid@Moviemem.com) John Reid of Moviemem.com. The posters in this Exhibition are truly amongst the rarest of the rare.

Here are a few highlights of the exhibition. To see the complete exhibit, click [HERE](#).



ALL THE BROTHERS WERE VALIANT 1923 Australian Daybill
Directed by Irvin Willat. With Malcolm McGregor, Billie Dove, Lon Chaney, William Orlamond.
Signed by John Richardson



FASHION ROW 1923 Australian Daybill
Directed by Robert Z. Leonard. With Mae Murray, Earle Foxe, Freeman Wood, Mathilde Brundage.
Signed by John Richardson



FLAMING BARRIERS 1924 Australian Daybill Movie poster
Directed by George Melford. With Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle.
Signed by John Richardson
Image Courtesy of Vesna Babic



HALF-A-DOLLAR-BILL 1924 Australian Daybill
Directed by W.S. Van Dyke. With Anna Q. Nilsson, William P. Carleton, Raymond Hatton, Mitchell Lewis.
Signed by John Richardson

COMPUTING HISTORY UNDER THE HAMMER AT BONHAMS

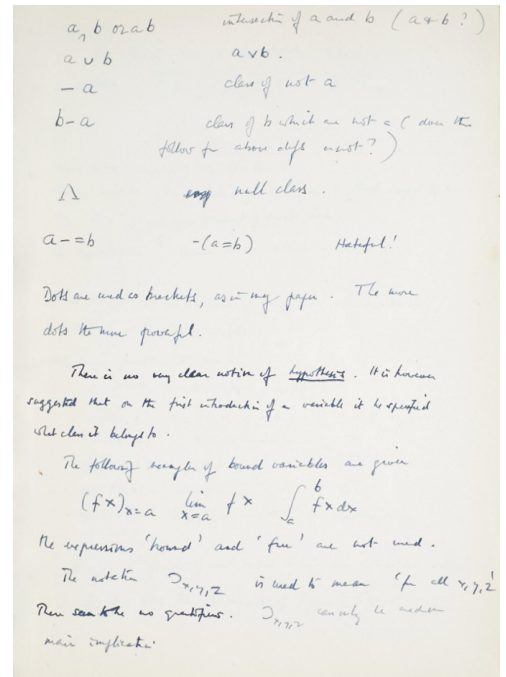
Hand-written manuscript by Alan Turing, late-war Enigma Machine, and signed letter by Ada Lovelace

New York – Exciting and valuable objects from the dawn of computing lead the Fine Books & Manuscripts auction on **April 13** at Bonhams New York.

The star lot is expected to fetch at least seven figures, being a recently discovered handwritten manuscript by Alan Turing in which he works on the foundations of mathematical notation and computer science. Made up of 56 pages contained in a simple notebook bought from a stationers in Cambridge, UK, it is almost certainly the only extensive autograph manuscript by Turing in existence, and has never been seen in public. It dates from c.1942-44 when he was working at Bletchley Park to break the German Enigma Code, and provides remarkable insight into the thought process of a genius. It was among the papers left by Turing in his will to his close friend and fellow mathematician, Robin Gandy who, in the blank center pages of the notebook

between

Turing's writing, wrote his dream journal.



Continuing with the Bletchley Park theme is a very rare Enigma Machine in working condition. The 3-rotor German Enigma I Enciphering Machine (aka Heeres Enigma) is estimated at \$140,000–180,000. The machine, with serial number 18660, was manufactured for the German military in Berlin in July of 1944. Few of these machines are known to have survived the war. Patented by Arthur Scherbius in 1918, the Enigma Machine uses three interchangeable rotors, which scramble plain-text messages to produce a cipher text message, a virtually unbreakable code. The Germans first used this machine as their primary cipher device in 1926 to encrypt naval coded messages. The code was finally cracked by a team of young British code breakers at Bletchley Park led by none other than Alan Turing.

Another spectacular piece of scientific history is a handwritten and signed letter by the world's first computer programmer, Ada Lovelace (est. \$25,000 – 35,000). The letter, dated 1839, is addressed to the celebrated English journalist, Albany Fonblanque (1793 -1872), and includes the words:

"Have you forgotten your promise to come here? The weather seems now very tolerable (& sometimes really delightful). — Babbage is here. I hope you will come before he goes."

Lovelace was a precocious mathematician and befriended the famous Charles Babbage when she was just 18 years old and he was 42—he referred to her as the "Enchantress of Numbers." The algorithm she wrote for Babbage's Analytical Engine, a mechanical general-purpose computer, is considered to be the first ever algorithm intended to be used on a computer.

Christina Geiger, Director of Fine Books & Manuscripts at Bonhams, says "One of the truly gratifying aspects of auction is the sometimes magical juxtaposition of important historical figures. Here we have Ada Lovelace and Alan Turing, two computing pioneers who lived almost exactly a century apart, both of whom were impeded by the prejudices of their time but vindicated by history. They lead the way in a diverse and exciting Books & Manuscripts auction which includes items spanning over 700 years of global culture, events and discoveries."

The auction will be held at 1pm and will begin with the Alan Turing manuscript. To view the online catalog, click [here](#).

NOTES

Alan Turing (1912-1954) was a British mathematician and computer scientist widely considered to be the father of modern computing. During World War II, Turing did crucial work at Bletchley Park breaking the German Enigma Code. Turing was tried and found guilty of crimes of gross indecency for engaging in homosexual acts. He committed suicide in 1954 as a consequence of the hormone treatment to 'cure' his homosexuality which he was undergoing as an alternative to imprisonment. Turing is the subject of the award winning film "The Imitation Game" starring Benedict Cumberbatch and Keira Knightley, which is based on the definitive biography "Alan Turing: The Enigma" by Andrew Hodges.

Ada Lovelace (1815-1852) was the only legitimate child of the great English Romantic poet Lord Byron and his wife Anne Isabella Milbanke, Baroness Wentworth. She later married William King, the eighth Baron King, who was elevated to an earldom, making Ada the Countess of Lovelace. Ada's mother supplied her with a number of excellent tutors, including one in mathematics, which was highly unusual for a woman at the time. She continued studying mathematics through adulthood, receiving tutoring from the first professor of mathematics at the University of London, Augustus DeMorgan. In the 1830s Ada became friends with Charles Babbage, the designer of the Difference Engine, the first mechanical computer. Her work with Babbage on the Analytical Engine earned her posthumous recognition as the first ever computer programmer.

Bonhams, founded in 1793, is one of the world's largest auctioneers of fine art and antiques. Today, the auction house offers more sales than any of its rivals. The main salerooms are in London, New York and Hong Kong. Sales are also held in the UK in Knightsbridge, Oxford and Edinburgh; in the US, in San Francisco and Los Angeles; in Europe, in Paris and Stuttgart; and in Sydney, Australia. Bonhams also has a worldwide network of offices and regional representatives in 25 countries offering sales advice and valuation services in 60 specialist areas. For a full listing of forthcoming sales, plus details of Bonhams' specialist departments, please visit www.bonhams.com

THE MAKING OF *THE LONE WOLF* - 1917

Louis Joseph Vance (right) was a prolific author who wrote more than forty novels. But his most successful literary character was *The Lone Wolf*, whose exploits were chronicled in a series written between 1914 and 1934. Part James Bond and part Simon Templar, the Lone Wolf was the nickname given to Michael Lanyard, a cultivated jewel thief who later turned his attention to solving crimes rather than committing them. Lanyard was a charming sort of rogue with a soft spot for damsels in distress and trained in the criminal arts by the mysterious Irishman Bourke. The nine books featuring *The Lone Wolf* formed the basis for over two dozen films, the first of which was the 1917 photoplay *The Lone Wolf*.



The Lone Wolf Makes His Screen Debut



Just three years after his introduction, the popularity of the Lone Wolf caught the attention of famed film producer and director Herbert Brenon (left). An Irish immigrant, Brenon began his film career in 1910 at the IMP Company as a scenario writer and ultimately director. During his five years with IMP, Brenon had directed more than forty films.

In 1915, Brenon moved to Fox where he directed a number of famous stars. He left Fox over a dispute over credit for the film *A Daughter of the Gods*. In 1916, Brenon left Fox and entered into an agreement with Lewis J. Selznick to partner in a production company known as Herbert Brenon Film Corp. The next year, Brenon approached author Vance about rights to his famous novel. Mr. Vance received somewhere between \$6,000 and \$7,000 for producing rights.

The book *The Lone Wolf* had run through several editions but when it was announced that the book was to be turned into a photoplay, it was discovered that not a single bookstore in New York had a copy remaining on its shelves. A new edition was rushed through the press to supply the demand.

The plot of the film follows the life of a Parisian street thief named Marcel. When Marcel saves master crook Burke from the police, Burke adopts the youngster and teaches him his profession. Years later, Marcel has become a master crook himself, working under the name of Michael Lanyard.

His clever work baffles the Paris police, who dub him "The Lone Wolf." The Pack, a gang of criminals, notifies The Wolf that unless he joins them, he is marked for destruction. Lucy, an undercover agent

masquerading as a crook to expose the gang, helps The Wolf escape.



This inaugurates a series of adventures in which Lucy and The Wolf are pursued by the gang, finally making their escape to England by plane. The Pack follows, only to meet their death in a plane crash. Liberated from his tormentors, The Wolf vows to go straight and marries Lucy.

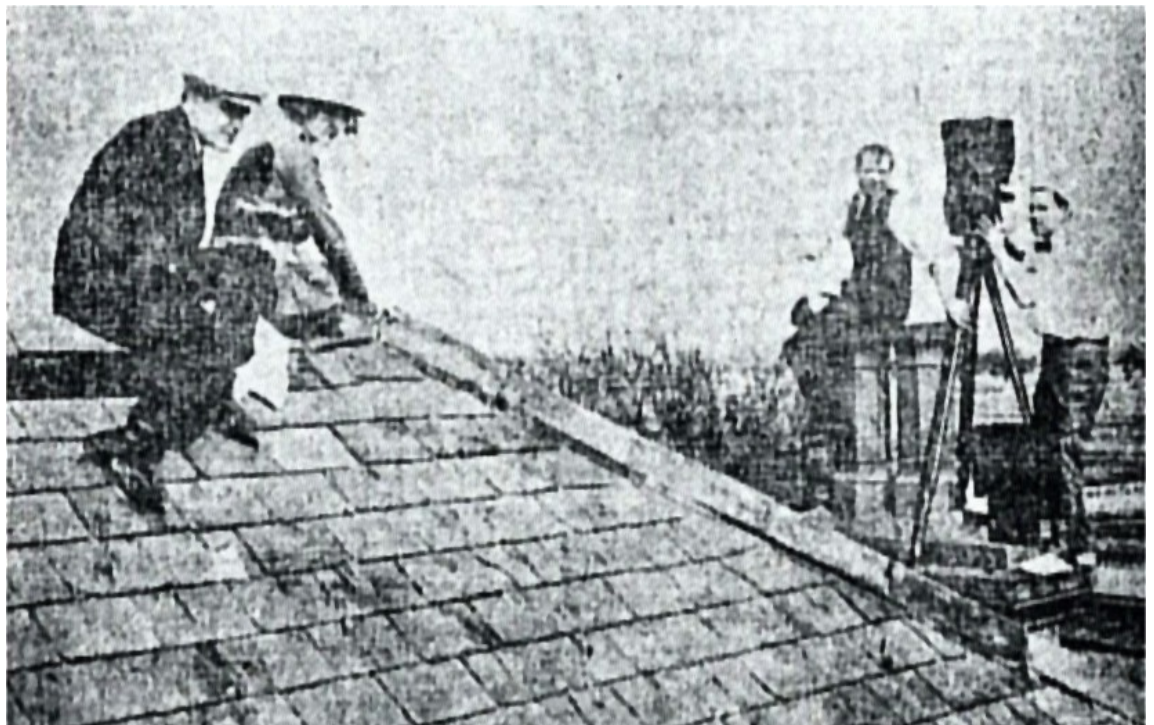
The film showcased a top-notch silent-era cast. The role of Lanyard was played by Bert Lytell, a popular screen star of the silent film era who starred in romantic, melodrama and adventure films. Broadway star Hazel Dawn starred as Lucy. According to several news articles of the day, in order to appear in the film, Dawn "played hooky" from her appearance in the stage production of *The Century Girl*, telling her producers that she was "sojourning in Florida." It was her first film appearance in over a year.

The remainder of the cast included Cornish Beck as the young Marcel, Alfred Hickman as Eckstrom, and Robert Fisher as Bannon.

The Lone Wolf was Brenon's first melodrama, and authenticity was key in his film's development. Although the film takes place in Paris, Brenon chose to film the exterior shots in New Orleans, America's "Paris." Brenon and his cast and crew arrived in the city on March 10, 1917, and filmed through April 8th. Brenon then returned to his studios in New Jersey to complete interior scenes and some additional exterior footage.

Brenon was very familiar with the city of New Orleans. Before working for IMP, Brenon was a stock actor, working his way up through the ranks to play leading roles in various companies, including Elysium Stock Corporation and Baldwin-Mellville Stock Company in New Orleans. His aggressive on-stage personality earned him the nickname of "Peek's Bad Boy." Eventually, he would direct his own stock company.

Brenon wanted his first foray into an action film to look and feel real, thus placing his actors in some precarious situations. One of the scenes involved Lytell and Dawn jumping from the roof a building (right).



In addition to roof jumping, the actors were involved in three harrowing action scenes, all done without stunt doubles. One of these "thrilling" shots was filmed in New Orleans.

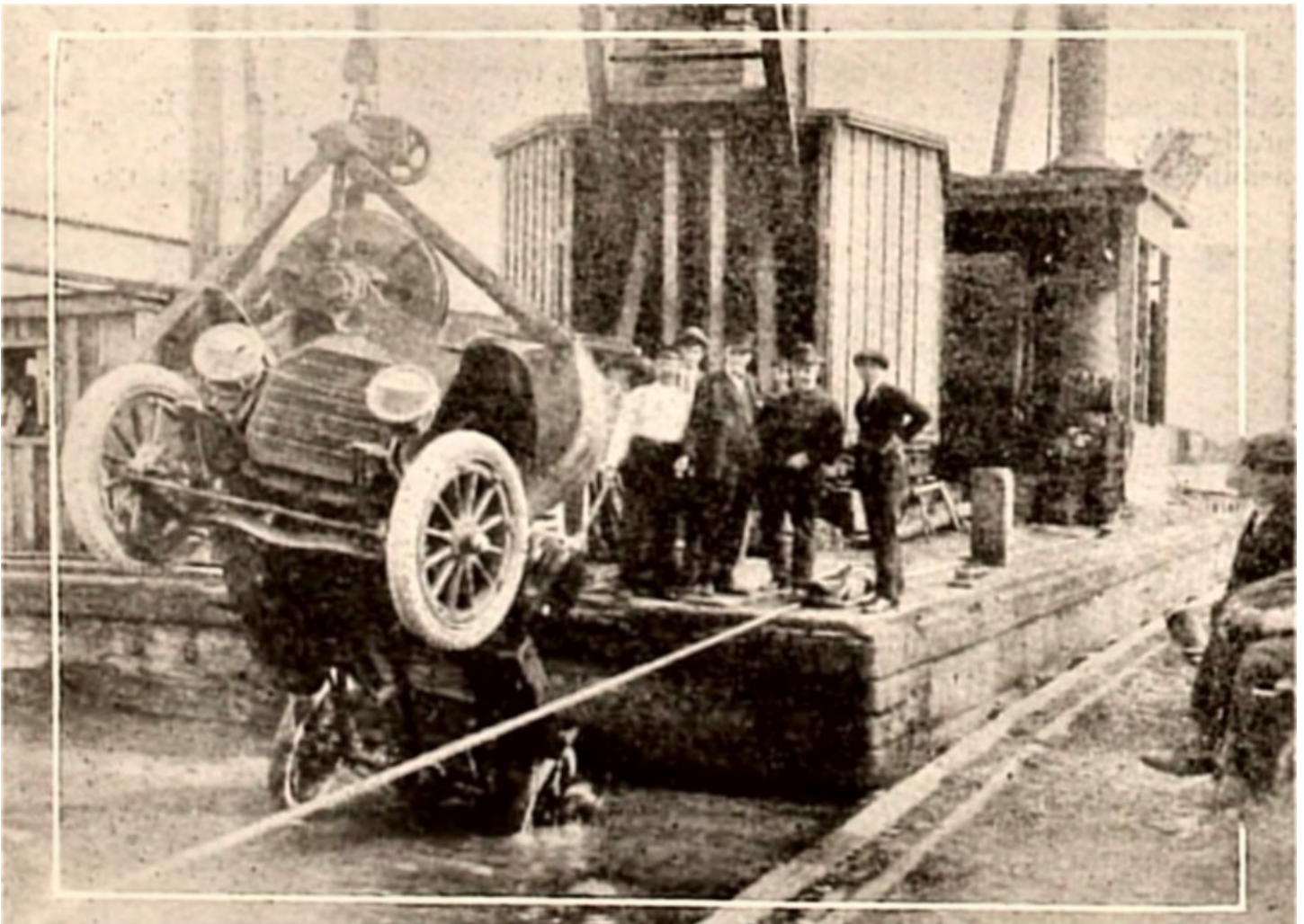
In this particular scene, three members of the "pack" pursue the hero and heroine by car. Lytell and Dawn barely escape over a rising "jack-knife" drawbridge, but their pursuers drive headlong into the open draw and into the canal below. Three actors who took this plunge escaped with minor injuries, although one was caught beneath the car and had to be rescued. During the taking of the scene, actor Otis Skinner is seen as an interested bystander.

This scene was filmed on the bridge over the New Basin Canal in West End. An article appearing in *Variety* Magazine reported that "while making the scene on the bridge near the Southern Yacht Club, an automobile used in the picture slid back and slightly injured a local citizen. The camera man kept working, and the scene of the accident will be used in the picture." (See photos next page)

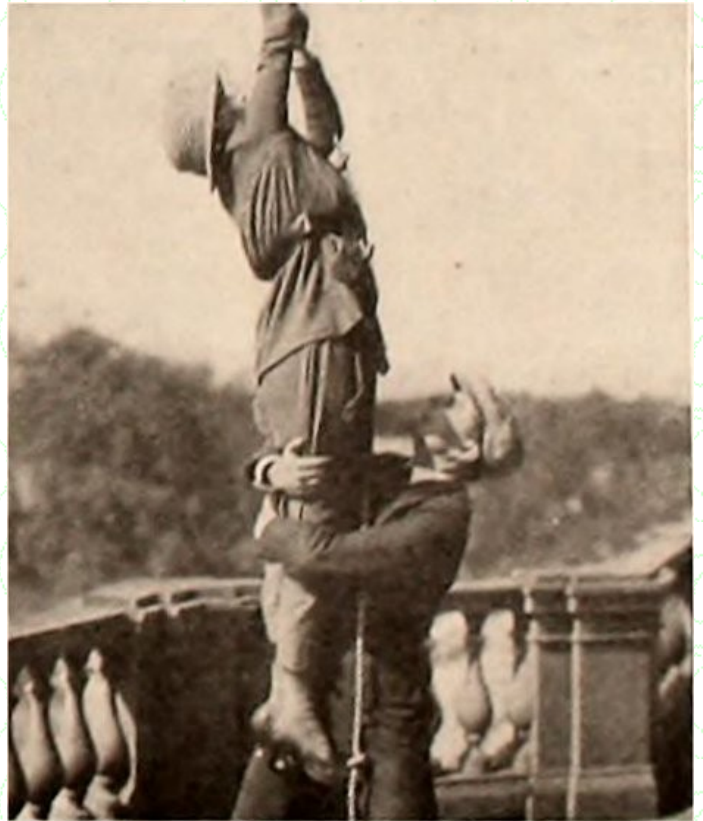


The Lone Wolf features three action-packed scenes, one of which was filmed at the New Basin Canal at West End in New Orleans. In the scene on the left, a car is seen falling from the open drawbridge. Below, the car is being removed from the canal.

The New Basin Canal no longer exists. It was filled in during the 1950's to create the Pontchartrain Expressway & West End Boulevard.



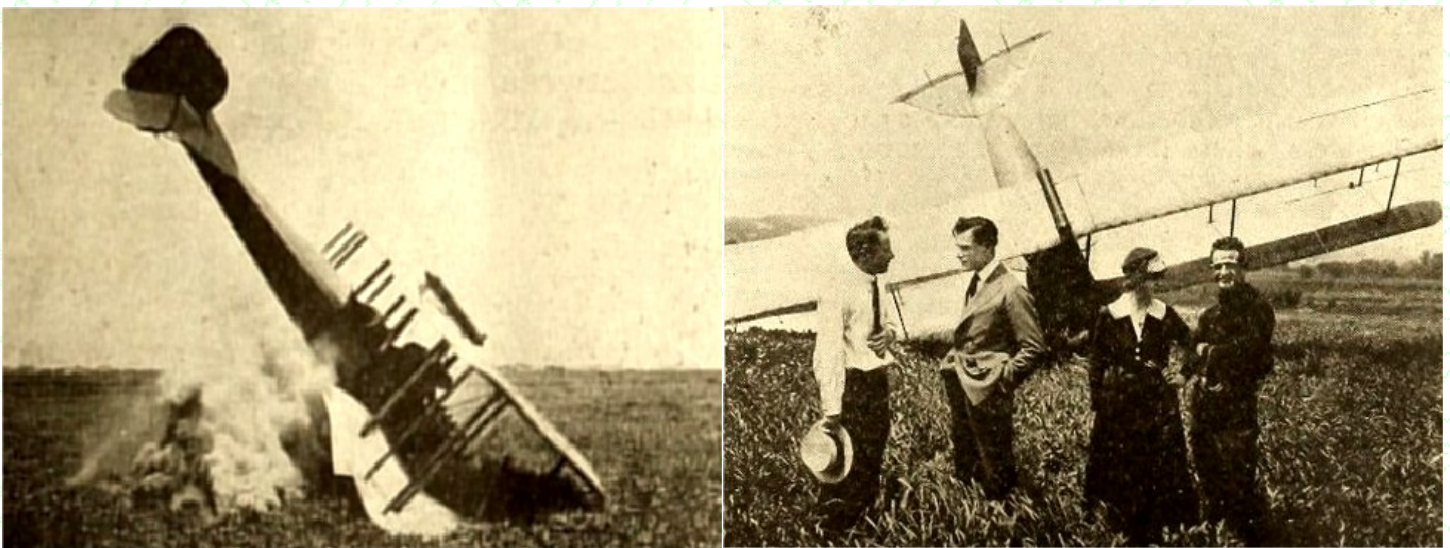
Other New Orleans scenes were shot in the "Latin Quarter" and the Jockey Club.



While most melodramas of the time depended on one big "punch" scene for their success, ***The Lone Wolf*** had three. In addition to the drawbridge sequence, another scene involved the burning of Troyon's, a Paris hotel, which was filmed at Brenon's New Jersey studio.

The biggest punch came at the end of the film. The scene involved the Lone Wolf and Lucy escaping from France to England in an airplane while being pursued by the "Pack." Aviation instructor Tex Legrane was brought in to handle the stunt. As he started up he accidentally deflected one of the rising rudders while about 25 feet off the ground. The airplane at once dove to the ground and was completely wrecked (below left).

While LeGrane was fortunate to escape with a few bruises, the film's cameraman was able to secure a splendid piece of action film. Brenon did not intend to smash an \$8,000-\$10,000 dollar airplane. The plan was to shoot an airplane in air and then build a prop wreckage. Instead, the accident furnished both the fall and the wrecked vehicle without additional cost. Hazel Dawn and Bert Lytell, who were scheduled to go up in the next flight, were standing by on the location and were grateful that the fall did not occur during their own flight (below right).



The Lone Wolf opened in New Orleans theaters on January 6, 1918, when it was premiered at Loew's Crescent Theatre and reviewed in New Orleans papers as "one of the most entertaining pictures Mr. Loew has yet staged."

Numerous articles raved, in the wake of "Wolf," New Orleans has been brought to national attention as a filming site, thanks to its lighting, setting, atmosphere, architectural charm, climate, and abundance of cheap labor. "The Lone Wolf" is also an example of the precise type of film to which New Orleans so clearly lends itself, being set in Paris, and thus able to use the "French atmosphere" of neighborhoods such as the Latin Quarter.

Unfortunately, it is believed that this film is lost and all that remains are some trade ads and newspaper articles.

Bonhams

BONHAMS AND TCM TO HOLD SUMMER MOVIE POSTER AUCTION



The Maltese Falcon. Warner Bros., 1941. French Grande. Sold for \$25,000.

Los Angeles – Bonhams, one of the world's largest international auctioneers, will hold a movie poster auction with its partner Turner Classic Movies on July 13, 2015 in Los Angeles.

The sale will examine the history of the movie poster from the turn of the last century through the modern era, with a focus on poster artists and the “house styles” of the various studios.

Parties interested in consigning to this auction should contact the department at entertainment.us@bonhams.com or 323-436-5467.

Inquiries: For more information, call Joalien Johnson at 415-503-3348 or email joalien.johnson@bonhams.com.

First Feature Film With an All-Native Cast

The recent release of a restored version of the 1914 silent film ***Land of the Headhunters*** has spawned a discussion on what was, in fact, the first feature film with an all Native American cast. ***Land of the Headhunters*** has long been recognized as the first; however, it appears that this is not the case.



One year earlier, Frank E. Moore produced the film ***Hiawatha*** which featured a cast of 150 Seneca of the Haudenosaunee (Iroquois Confederacy) from the Cattaraugus Reservation from New York, Canada and the Dakotas. It was filmed in New York State and near Lake Superior.



Based on the poem "The Song of Hiawatha" by Henry Wadsworth Longfellow, the film follows the story of warrior Hiawatha. Years after Gitche Manito proclaims that a prophet will come to unite the Indian warriors, Hiawatha is born to Wenonah and the fickle Mudjekeewis. After Wenonah's death, her mother Nakomis adopts the child, announcing that he is the long-awaited prophet. Iagoo teaches Hiawatha to master the bow and arrow, and after he has slain his first deer, Hiawatha visits the arrow-maker across the lake.

Smitten by the old man's daughter Minnehaha, Hiawatha soon marries her, and they live together happily until famine strikes the village. Following Minnehaha's death and burial, Iagoo announces the arrival of white men and tall ships. Hiawatha then greets the pale-faced Black Robe and proclaims that the real prophet has finally arrived. As the priest begins to preach, Hiawatha disappears into the sunset.

The role of Hiawatha was played by Jesse Cornplanter, a Seneca actor-artist-author whose great-great-grandfather was the high chief of the Senecas when George Washington was president. Washington was also a friend. Cornplanter's Seneca name was Hayonhwonhish. Soon-Goot, a 17-year-old Indian actress, played Minnehaha.




MINNEHAHA (LAUGHING WATER)



HIAWATHA AND HIS TWO FRIENDS, KWASIND AND CHIBIABOS

The film was copyrighted under the title ***Hiawatha; the Indian Passion Play*** and released in early 1913. Before producing the film, F. E. Moore directed an open-air production of Hiawatha at parks and private estates throughout the United States.





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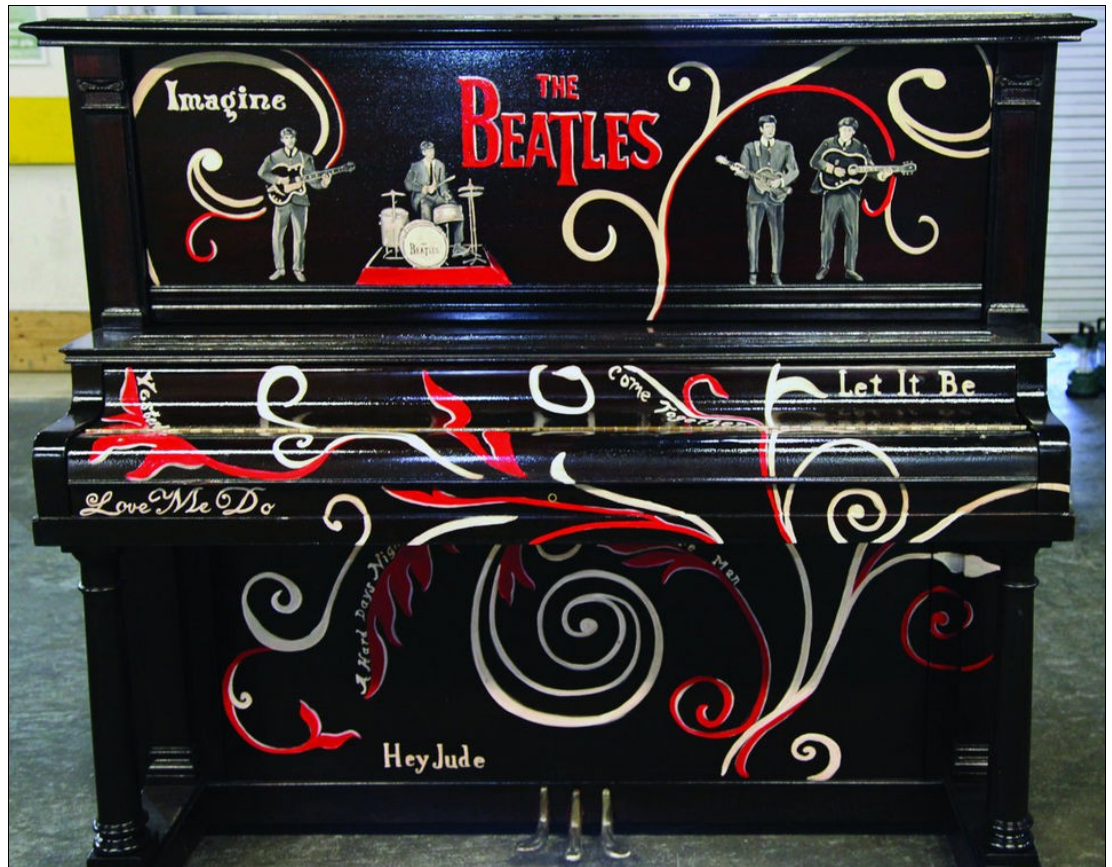
A private view of the pictures will be given at the Berkeley Theatre, 19 West Forty-fourth Street, Tuesday evening, February 25th, at eight-thirty o'clock. Tickets can be had from Mr. Moore, Press representatives or State Right buyers who have not received tickets may do so by applying to Mr. F. E. Moore, 1212 Times Building, or they will be admitted by presenting their card at the door.

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McCartney's Hope for the Future and Ringo's Starr Power Bring Things Home for Habitat

Recently, Sir Paul McCartney released the single track, "Hope for the Future," which is featured on the Destiny video game for which he provided the musical score. For a small Habitat affiliate in Slidell, Louisiana, that track has an especially poignant meaning: it



was the connection that brought the organization together with the legendary musician, providing the second of the two Beatles autographs that could help transform a piano into numerous homes for Veterans.

The story has become a fairy tale of sorts, an internationally shared celebration of Sir Paul and Ringo, each of whom set aside his "no autograph" policy for a great cause. East St. Tammany Habitat for Humanity President and CEO Debbie Crouch says the quest was the "adventure of a lifetime."

The journey began in September of 2014 with the restoration of a 1908 Kingsbury piano and addition of Beatles themed artwork by Slidell artist Lori Gomez. As the artist painted, public relations specialist Kim Bergeron reached out to representatives of both Paul McCartney and Ringo Starr, as

each of the musicians was scheduled to perform within a 45 mile range of the New Orleans suburb within weeks of the anticipated completion of the artwork.

The trio of women believed that from the very beginning of the project that the outcome was Destiny, with the efforts chronicled on a blog Bergeron created to garner support for the cause and document the journey, www.rightbraindiaries.com.

Among the many stars that aligned, she said, were the timing of both of the upcoming concerts, McCartney's recent scoring of the Destiny video game, and the "Hope for the Future" track being the epitome of the Habitat mission, as well as Starr's mantra of "Peace and Love."

"All of this was happening right after the artist finished painting the piano, and in the month preceding Habitat's Home Is Where the Art Is auction," said Crouch. "Everything just fell into place. I have no doubt there was a whole lot of Divine Intervention throughout the process."

However, the journey was not without a few unexpected challenges. While Bergeron was delighted to secure authorization for Starr's signature in nearby Biloxi, Mississippi, approval of the McCartney sig could not be finalized in time for the New Orleans concert. However, that did not deter the ongoing efforts. In the end, authorization was received for McCartney's signature, resulting in a road trip to Louisville, KY, with the piano in tow for the second of the sigs. What was supposed to be a ten hour excursion, one way, became a five day adventure due to repeated breakdowns of the Habitat truck.

"But we finally made it," said Crouch. "Thirty hours to get there, three days to get home. And for every challenge, we had a Beatles song to go along with it. It was an amazing experience!"

The details for the piano auction are in the process of being finalized and will be announced as soon as available, with 100 percent of proceeds dedicated to the organization's Veterans Build project. Updates will be posted on the affiliate's website, <http://www.esthfh.org/>, and on the Right Brain Diaries blog, as soon as available.

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THE PRAIRIE KING (1926) Hoot Gibson is one of three who have been left a gold mine by a deceased prospector, but only if conditions can be met...

THE NERVOUS WRECK (1926) Harrison Ford, Phyllis Haver, and Chester Conklin in this Arizona-set Christy comedy feature.

THE SHIELD OF HONOR (1928) Can Neil Hamilton, the first flying policeman on the force, save his dad from stop-at-nothing jewel thieves?

SHOOTING STARS (1928) A sinister plot at a film studio - will an on-screen/married off-screen couple be broken up by - MURDER?

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HERITAGE OF THE DESERT (1932) Surveyor Randolph Scott romances Sally Blane.

MAN OF THE FOREST (1933) Mustached Randolph Scott protects Harry Carey's daughter.

LUXURY LINER (1933) George Brent, Zita Johann, Alice White and Frank Morgan are among the passengers in this sea going soap opera.

THE NINTH GUEST (1934) Donald Cook and Genevieve Tobin are among 8 guests invited to a penthouse for dinner...and MURDER!

THE SQUEAKER (1937) Edmund Lowe is a drunken undercover inspector after jewel thieves in this Edgar Wallace thriller.

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SAN FRANCISCO DOCKS (1940) Burgess Meredith, Irene Hervey, & Robert Armstrong in a Universal B crime comedy/drama.

MAN AT LARGE (1941) George Reeves is a G-Man instead of an S-Man.

HELLZAPOPPIN' (1941) Olsen & Johnson's notorious Broadway madcap musical comedy featuring Martha Raye and Hugh Herbert.

MELODY PARADE (1943) Mary Beth Hughes, Eddie Quillan, and Tim & Irene Ryan in this Monogram musical.

MOON OVER LAS VEGAS (1944) Anne Gwynne goes to Vegas to make hubby David Bruce jealous in this novelty act laden Universal B.

JOHNNY DOESN'T LIVE HERE ANYMORE (1944) Simone Simon and James Ellison in this wartime housing comedy.

THUNDER IN THE VALLEY (1947) Edmund Gwenn is a Scottish shepherd in this lush 20th Century Fox IB Technicolor film.

THE SENATOR WAS INDISCREET (1947) William Powell and Ella Raines in a political comedy, the only film ever directed by George S. Kaufman.

THE GALLANT BLADE (1948) Larry Parks in a Cinecolor swashbuckler.

99 RIVER STREET (1953) Phil Karlson directs John Payne and Evelyn Keyes in this tough pulp tradition film noir.

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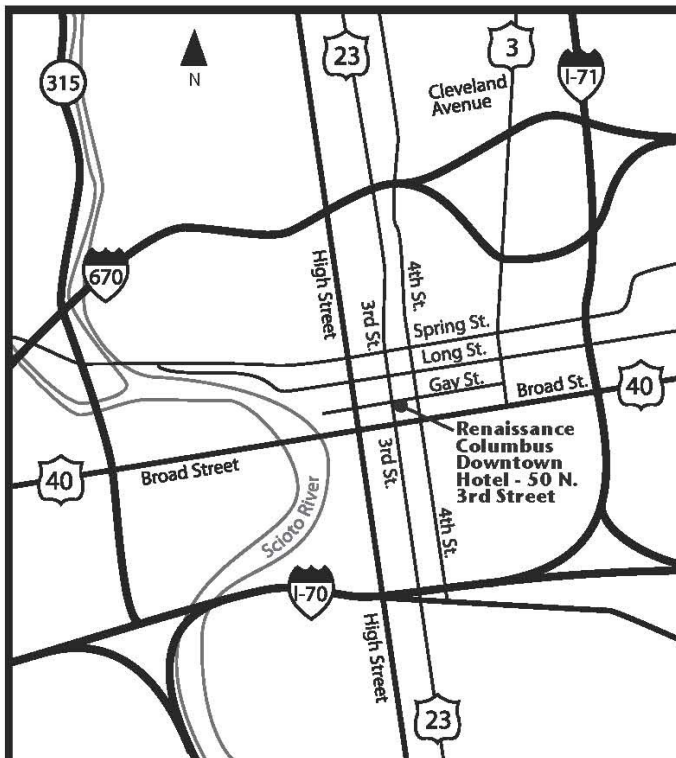
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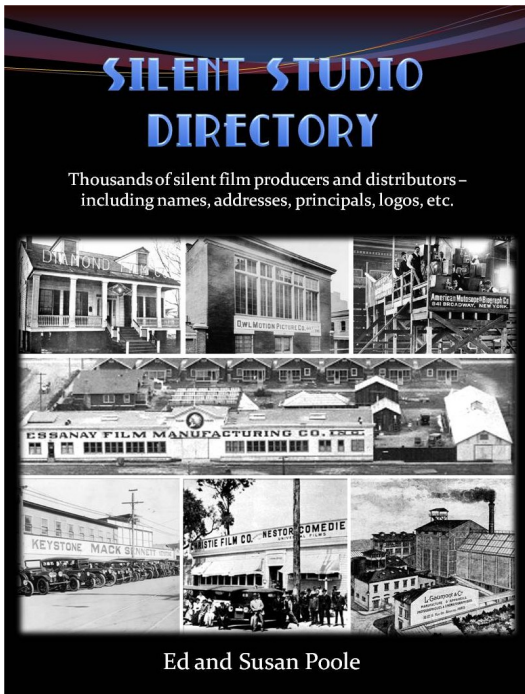
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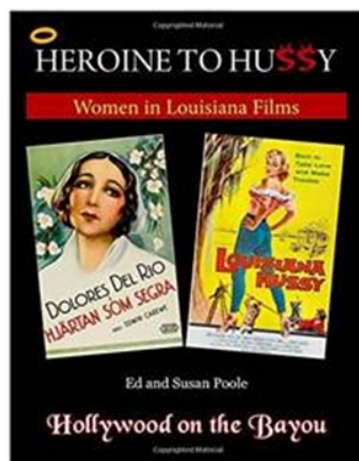
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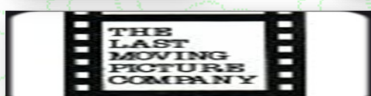
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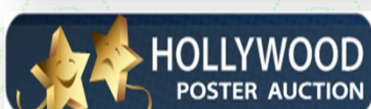
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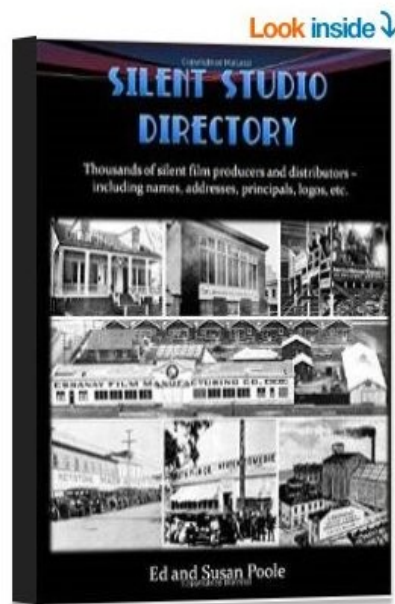
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Telephone: (504) 298-LAMP

email: edp@LearnAboutMoviePosters.com

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