

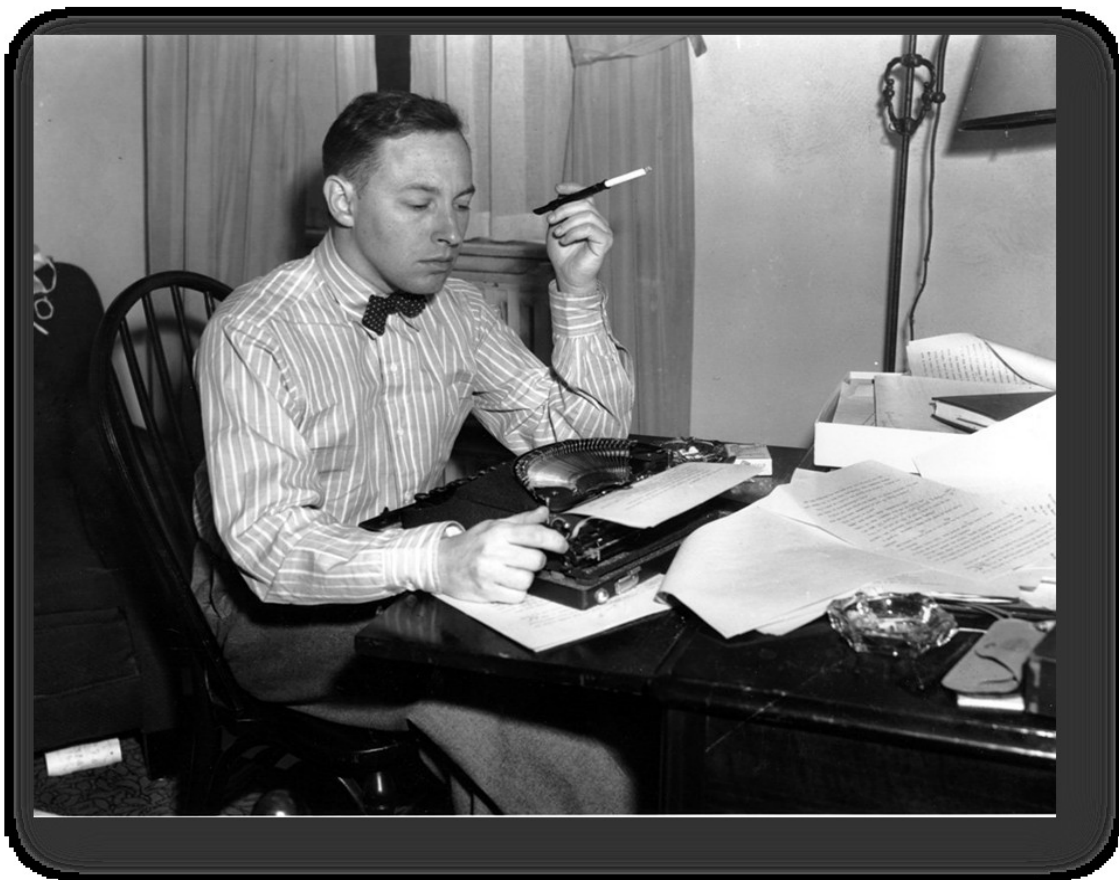


Hollywood On The Bayou's Louisiana in Film

Volume I

Issue 2

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."

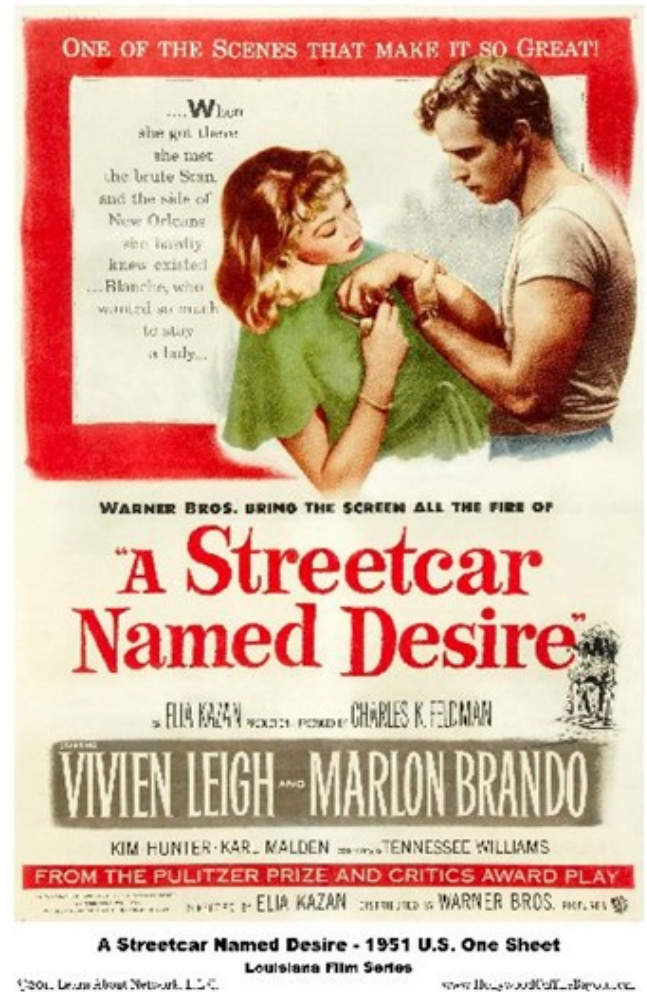
Williams' strict southern upbringing coupled with his spiritual awakening while living in New Orleans are evident in many of his writings. These influences are clearly evident in the following films which were set in, and in some cases partially filmed in, New Orleans.

***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)

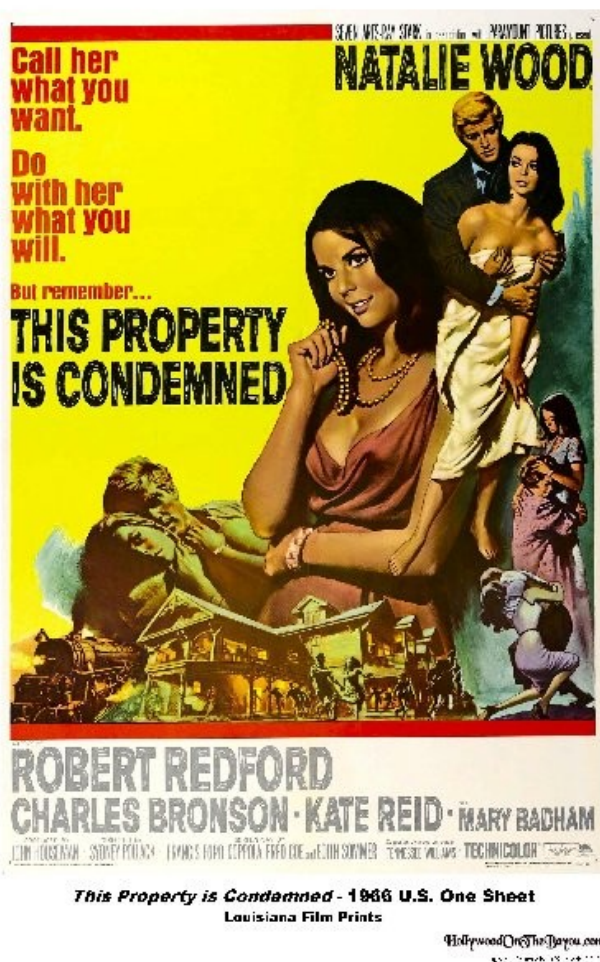


A Streetcar Named Desire won Academy Awards in the following categories: Best Supporting Actor (Karl Malden), Best Actress (Vivien Leigh), Best Supporting Actress (Kim Hunter), and Best Art Direction (black & white). The film was also nominated for the following Academy Awards: Best Picture, Best Direction, 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 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

Summertime - 1959/1960 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. **A complete program can be found at the end of this newsletter.**

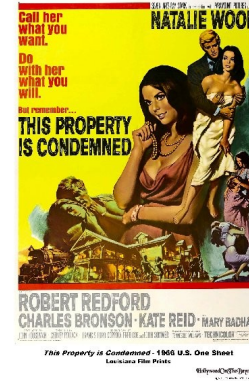
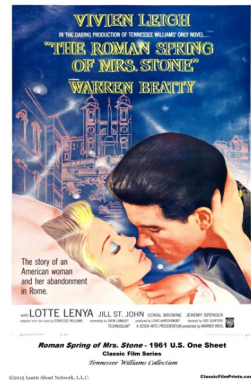
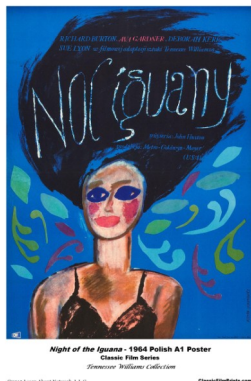
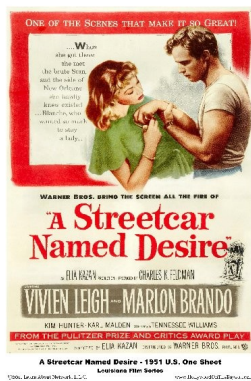


TENNESSEE WILLIAMS
NEW ORLEANS LITERARY FESTIVAL
MARCH 25-29, 2015

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Hollywood on the Bayou is proud to present its Tennessee Williams Collection consisting of full color reprints of Tennessee Williams Classics. These full color 12x18" high quality reproductions are professionally printed on semi-gloss cardstock and come in a clear art bag with backing board. Ready for framing. Check out our store [HERE](#).



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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.

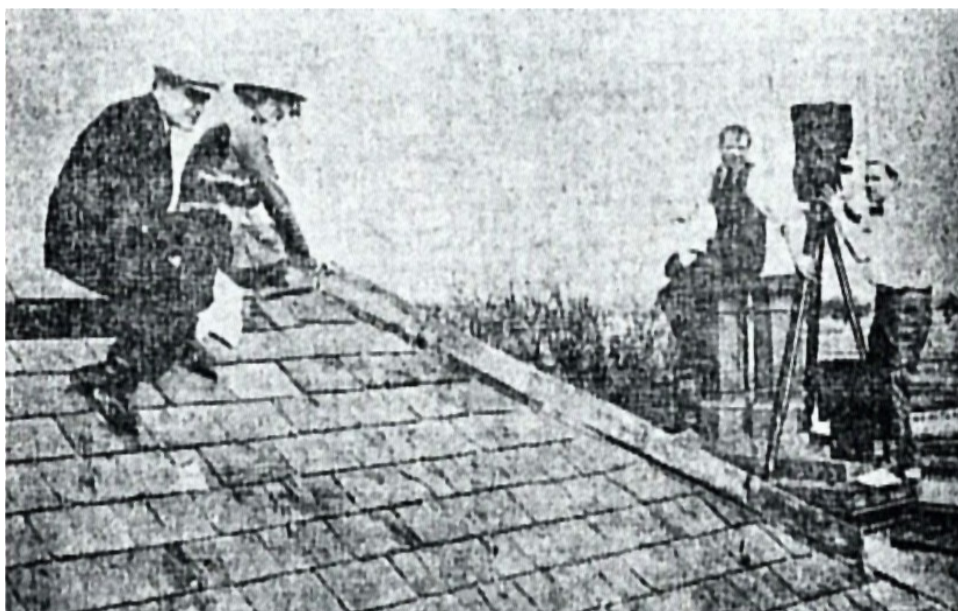
The remainder of the cast included Cornish Beck as the young Marcel, Alfred Hickman as Eckstrom, and Robert Fisher as Bannon.

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.

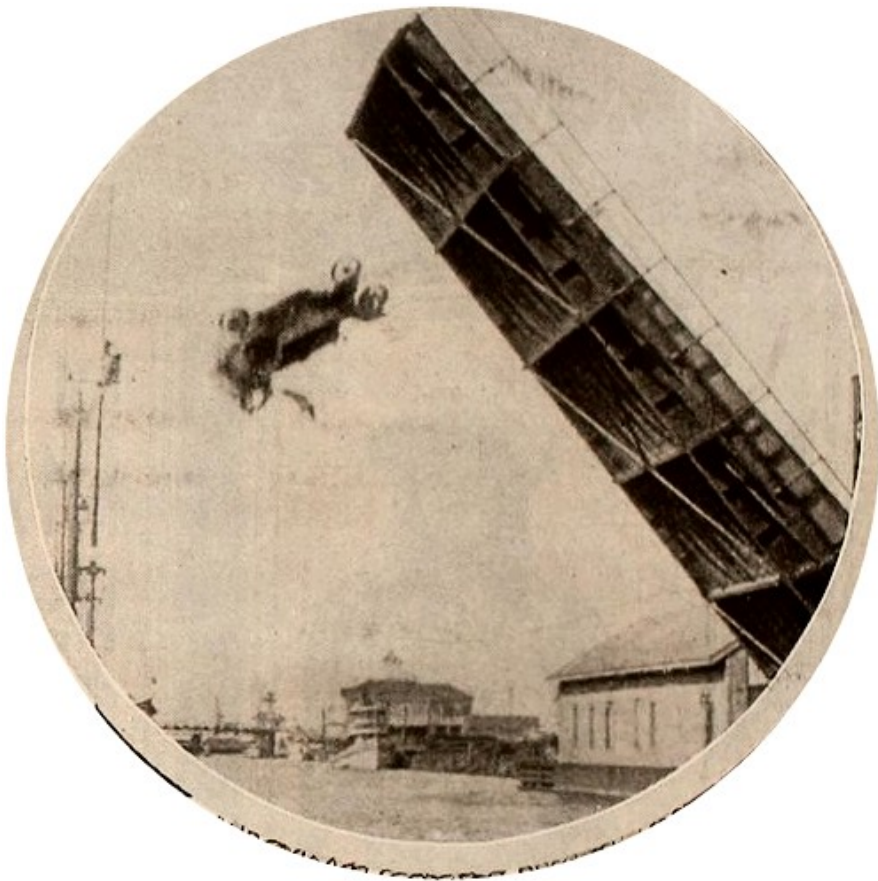
Brenon wanted his first foray into an action film to look and feel real, thus placing his actors in some precarious situations. One of the scenes involved Lytell and Dawn jumping from the roof of a building (right).

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.



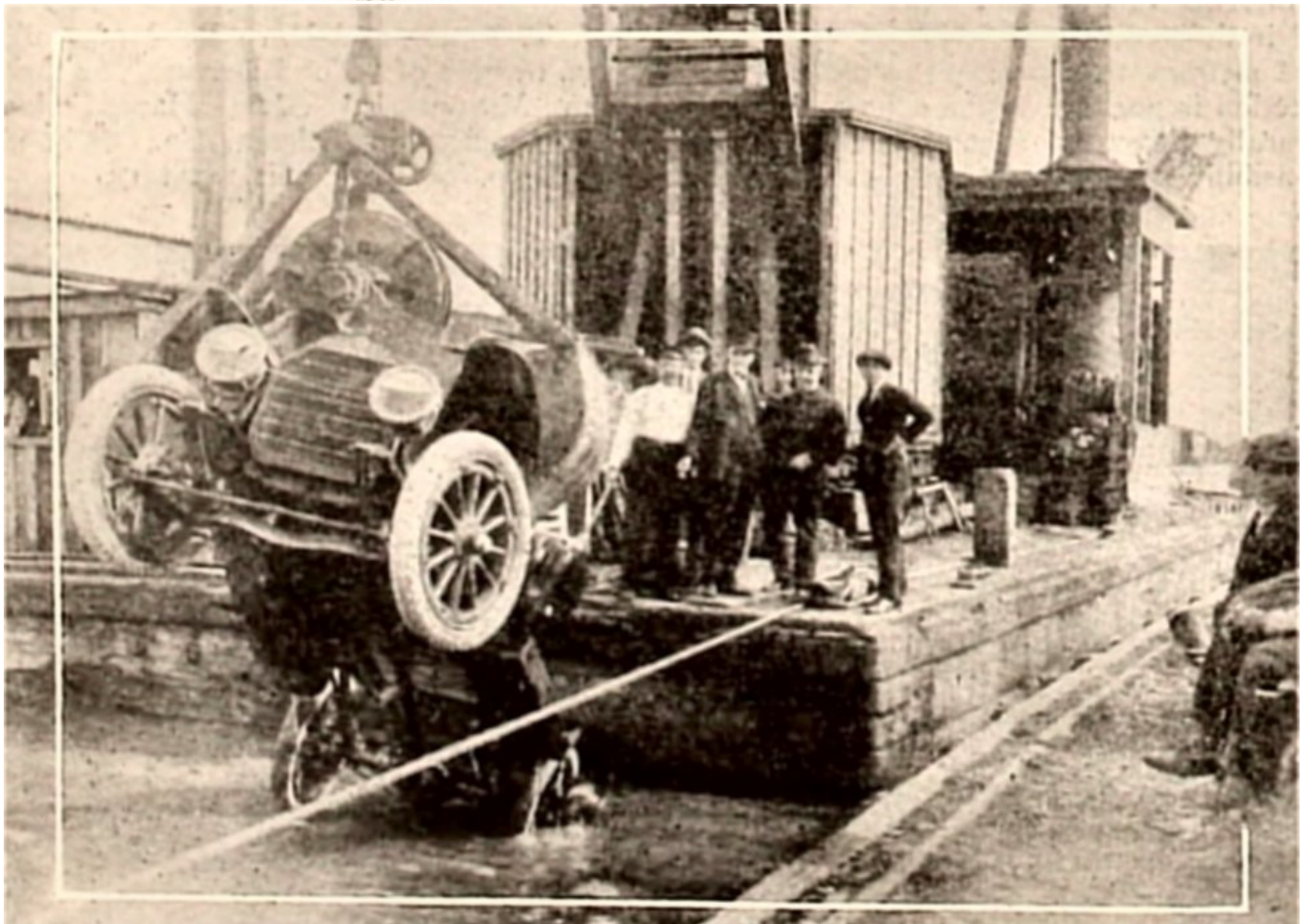
In this particular scene, three members of the "pack" pursue the hero and heroine by car. Lytell and Dawn barely escape over a rising "jack-knife" drawbridge, but their pursuers drive headlong into the open draw and into the canal below. Three actors who took this plunge escaped with minor injuries, 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.



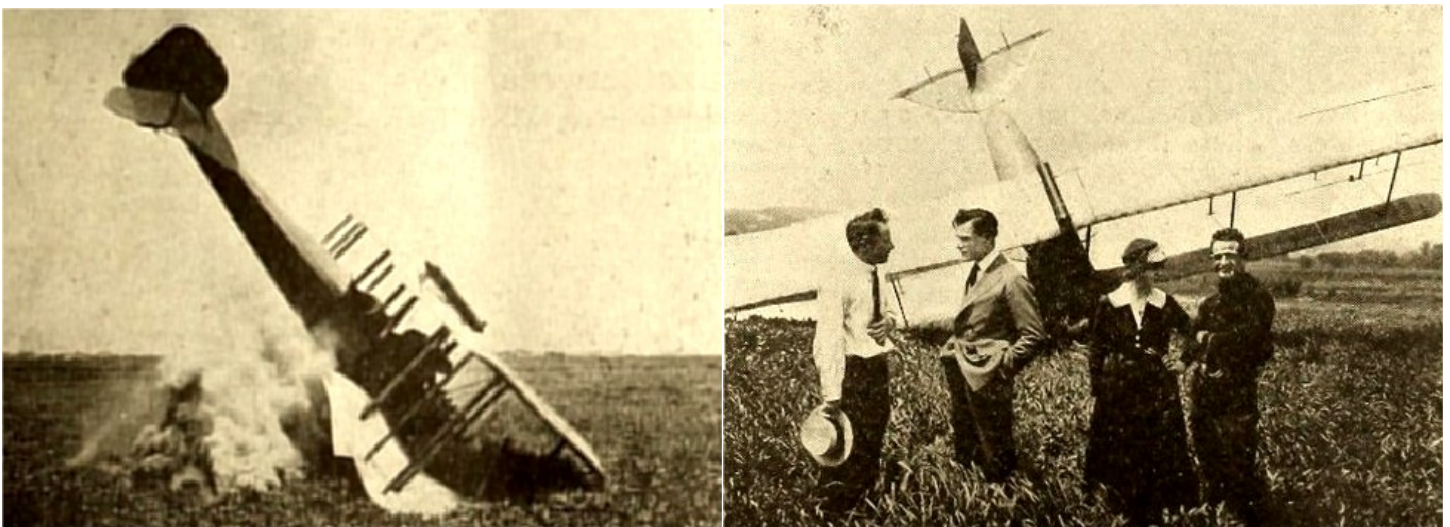
Other New Orleans scenes were shot in the "Latin Quarter" and the Jockey Club.



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.

LOUISIANA'S FUTURE FILM HISTORY

Peeks Kill – Independent feature movie will film in Baton Rouge February 16th through March 4th.

The Long Night – Summit feature film will film in New Orleans March.

The Zoo - CBS Studios feature film The Zoo starring Kristen Connolly and Billy Burke is filming January 26th to late June in New Orleans.

When the Bough Breaks - Screen Gems feature film When the Bough Breaks starring Carnie Wilson is filming February 2nd for 33 days in New Orleans

My Invisible Sister - G-Wave Productions television movie of the week My Invisible Sister will shoot March 3rd- April 10th in New Orleans.

The Big Short - Paramount feature film The Big Short starring Brad Pitt, Ryan Gosling, Christian Bale and Steve Carell will shoot March 23rd through May 20th in New Orleans.

The Free State of Jones - Independent feature film The Free State of Jones starring Matthew McConaughey will shoot March 2nd- May 28th in New Orleans.

The Long Night - Summit feature film The Long Night will shoot March 30th in New Orleans

LAKE CHARLES FILM & MUSIC FESTIVAL OCTOBER 9-11, 2015

The fourth annual [Lake Charles Film & Music Festival](#) will be held October 9-11, 2015. This year's Celebrity Guest of Honor will be actor Gil Gerard.

Gil Gerard has acted in feature films, television shows, and numerous commercials. He has also produced, written and directed. He is probably best known to his fans as Buck Rogers from the '70s film and TV series.

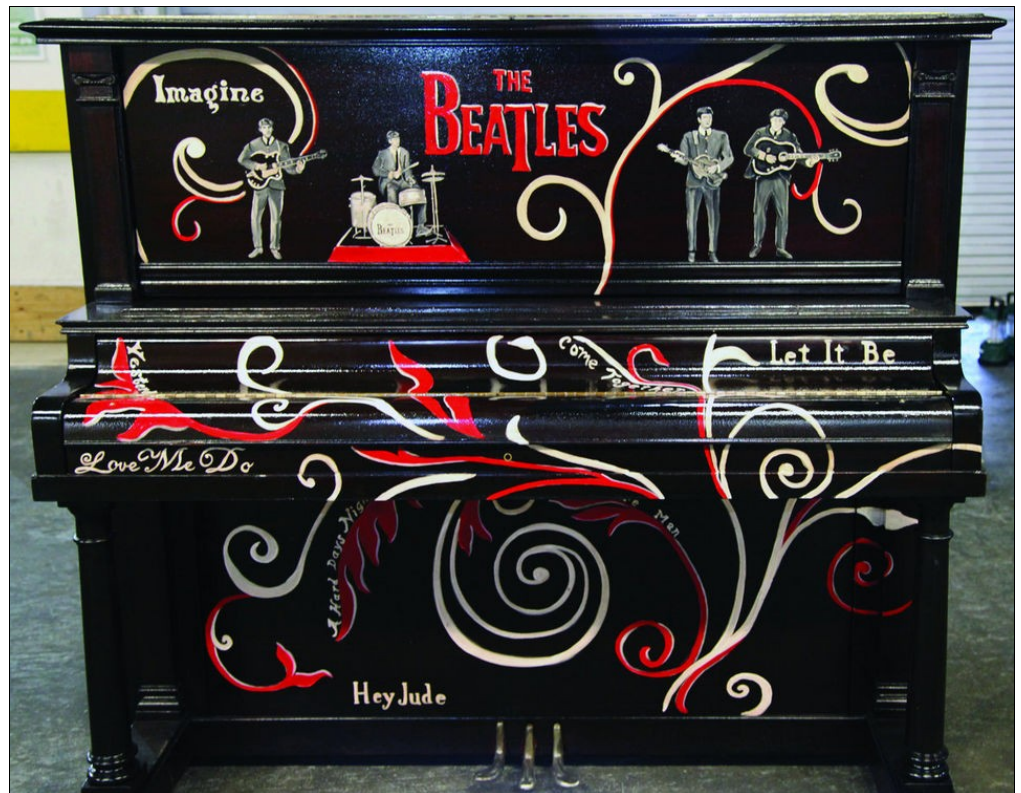
Gil will be attending the festival this year as the special guest of honor and will be the recipient of the 2015 Film & Television Achievement Award. He will also be doing a special seminar where you will be able to learn about his career and ask him questions about his work in film & television.

Make plans now to attend the 4th Annual Lake Charles Film & Music Festival. October 9-11, 2015.



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.

NEW ORLEANS FILM SOCIETY PATRON PARTY + GALA | MARCH 28, 2015

Celebrating 25 years of bringing great cinema to the New Orleans Community! The New Orleans Film Society Gala is an opportunity to celebrate film in style. Hosted at the home of Paul and Sara Costello, the party will feature craft cocktails, food, live music, dancing, and a one-of-a-kind Live Auction hosted by actor Bryan Batt. Please join us for this night to remember!

PATRON PARTY

Patron Party Tickets | \$300 / \$250 for NOFS members

Patron Party Tickets include entrance to an exclusive event from 7:00-8:00 PM with food by Susan Spicer of Bayona and Mondo, as well as bites from Salú Bistro and Bar, specialty cocktails, and music curated by David Torkanowsky. A ticket to the Patron Party represents your commitment to the New Orleans Film Society and film in New Orleans.

Gala Tickets | \$175 / \$150 for NOFS members

Under 35 Gala Tickets | \$100

Gala Tickets provide entrance to the New Orleans Film Society Gala from 8:00-11:00 PM, which will feature complimentary food and drinks.

Cocktails sponsored by Sailor Jerry Rum, Tullamore Dew Irish Whiskey, Hendrick's Gin, and Reyka Vodka

Beer by NOLA Brewing Company and Pabst Blue Ribbon

Wine by The Delachaise

Gala food by:

Araña Taqueria Y Cantina

CellarDoor

Dat Dog NOLA

The Lakehouse Restaurant and Catering

MANHATTANJACK

Marcello's

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Flowers by Pam Georges Dongieux



Featured Auction Items:

Private Dinner for 8 by Justin Devillier of La Petite Grocery and Balise
Painting by Bonnie Maygarden

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Curated iPod and Coffee with Grammy winner Randall Poster, Music Supervisor for such films as The Wolf of Wall Street, The Grand Budapest Hotel, and Skyfall

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Bespoke Suit from Henry Torrence of TORRENCE OLEARY Design Studio

And more...

Why attend the Gala and support the New Orleans Film Society?

Every ticket purchased to the Gala will go directly towards the New Orleans Film Society's mission: to engage, educate, and inspire through the art of film. To this end, NOFS hosts regular monthly screenings and events, in addition to three film festivals and one film showcase annually. NOFS supports filmmakers and audiences, serving close to 40,000 attendees in 2014 alone.

The 25th New Orleans Film Festival featured 237 films and brought 450+ filmmakers to New Orleans to share their work with local audiences. In recent years, the Film Society has developed new programming to serve the New Orleans community, including a mentorship program for promising filmmakers and an education program to promote media literacy for public school students.

In order to continue serving the community, the New Orleans Film Society needs you. Please purchase a ticket to the Patron Party and Gala to support the New Orleans Film Society's mission while celebrating in style.

[TO PURCHASE YOUR TICKETS OR TO GET MORE INFORMATION, VISIT THEIR WEBSITE HERE!](#)

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"KEEP LOUISIANA FILM INDUSTRY" FACEBOOK PAGE

Some Louisiana legislators are again planning to introduce new legislation that would critically affect Louisiana's tax credits. A new Facebook page has been established by the film community to keep everyone informed of the various bills being proposed. Please "like" their page to show your support of Louisiana's film industry. Click on the image to go to their page.



This page was created as a source of information where we can all keep informed and work together as a team. Also to show our strength in numbers to the Louisiana Legislature. With this in mind we need all of you to ask your family, friends, neighbors and co-workers to "Like" the page. Because this issue does not concern just the people that work in the Film Industry it involves everyone in this state. So we need their support. By Liking the page they will know the progress of "Keeping Louisiana Film Industry".

And it will be our way to reach them all when we are ready for everyone to start contacting their Legislators. We will put a "Link" on the page that they can click on which will go directly to their individual Legislators and Senators. This is a critical part of this effort. And we need to inundate the Legislators and Senators with constant reminders of how we want them to vote as they are representing us all.

The Film Industry has had and is having an impact on the state economy. Reaching out to businesses, property owners and the people in this state depending on it for jobs. Louisiana can't survive on just the Oil Industry. The Film Industry is bringing the state an additional Industry to support the Oil Industry.

The Film Industry is also boosting Tourism in the state.

So let's all talk to our family, friends, neighbors and co-workers. Tell them to "Like" this page to support you and their state. They do not have to work in the Film Industry to "Like" this page. They will be supporting jobs not just Film Industry jobs but any job in a business that sells goods or services to the people that are here working in the Film Industry and to Production Companies purchasing their goods and services to create Film, TV and Commercials.

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4th Annual
LAKE CHARLES
Film & Music Festival



YOU'RE GOING TO DIE ...

These are the haunting - well hauntingly funny - words that are uttered in the classic New Orleans made horror film ***The Dead One***.

The Dead One was produced and directed by Mardi Gras Productions, Inc. of New Orleans. The film surrounded a voodoo priestess who sends out zombies to bring back live victims for her sacrificial rituals. It is also known as ***Blood of the Zombie!***

It was filmed "in blazing Ultrascopes color" on location in New Orleans. Promotional materials advertise the film as "the greatest Voodoo film ever made - filmed on location in New Orleans where voodoo was introduced to the world."

Check out the trailer below -- and you decide whether this is indeed the greatest Voodoo film ever made:



NOW AVAILABLE!

SILENT STUDIO DIRECTORY

Thousands of silent film producers and distributors –
including names, addresses, principals, logos, etc.



Ed and Susan Poole

The FIRST EVER ...

Silent Studio Directory

During the silent era, the film industry was BOOMING, AND, it was simple to get into the film industry. NO sound equipment, NO studio and NO experience were needed. Scrape up enough money for a camera and cameraman and you were in business. THOUSANDS jumped aboard trying to make their fortune in this new fledgling industry. As talent emerged and the industry stabilized, studios and distributors changed rapidly.

It has been declared that only 10% of the silent feature films made in the U.S. still exist. Unfortunately, documentaries, shorts and regionals weren't even addressed in the statistics.

Documentation during the silent era is a historians' nightmare. Whether you are preparing material for an auction, cataloguing for an archive, adding to your collection, speculating on a possible piece of historical treasure, or doing film research, you want to be able to find information as quickly as possible.

In 2006, we created the first and only research database for film accessories, the historical documents issued WITH the film. Each movie poster entered had all the information on it fed into the computer. There are currently over 100,000 poster images in the database, sortable from any direction.

To create this book, we started with studio and distributor information and logos that we had compiled from our database. We then factored in trade ads and other information that we had gathered from our research. This allowed us to tackle what was previously considered impossible – the recreating of lost film history.

In this first edition, we present **358 pages and 667 illustrations** - thousands of silent era production and distribution companies from around the world with dates, principles, and hundreds of logs and tags.

Best of all – IT'S ONLY \$24.95

It is now available in our new [LAMP Store](#).

You can see a brief video presentation [here](#).

A New Louisiana Film Buff is Born Alexander “Xander” Poole

We welcomed our first grandson (we have 3 granddaughters) on February 20th, courtesy of our son David and daughter-in-law Ashley. Xander weighed a whopping 9 lbs 8 oz and measured almost 21". He joins older sister Rayne, who is now 4 years old.



Hollywood On The Bayou's Louisiana in Film

Hollywood on the Bayou's *Louisiana in Film* is an online publication dedicated to documenting and recording the state's film industry, chronicling Louisiana's current status as the top feature filmmaking location in the country while preserving the longstanding history of Louisiana in film.

[SEE EARLY EDITIONS HERE.](#)

We would appreciate receiving comments, article ideas or article submissions for future issues from our readers. Please forward these to Susan at sue@HollywoodOnTheBayou.com or visit our website [HERE.](#)

LOUISIANA FILM HISTORY POWER POINT PRESENTATIONS

If your organization, historic group, class, etc. would like to schedule our hour long PowerPoint presentation on Louisiana's rich film heritage, please contact us at (504) 298-5267 or send an email to edp@HollywoodOnTheBayou.com. The presentation can be customized to suit your organization's needs.

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