

# FILM

PRESERVATION  
ASSOCIATES

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*Proudly Presenting in 16mm film ...*

## THE BLACKHAWK FILMS COLLECTION

*The Blackhawk Films Library is back! For forty years, Blackhawk's vast library of beautifully-reproduced vintage movies set a world-renowned standard for quality. Here is FPA's second group of releases, joining the initial fifty films released in September. We will announce additional selections on a regular basis until several hundred titles are again "in print." All are new, first-class prints, promptly delivered.*

Prices shown are for films with rights for home and non-theatrical exhibition; please inquire if you desire theatrical, television or stock footage clearance. Hal Roach Productions (marked with an (\*) asterisk) may be shipped only to destinations in the United States and Canada. Other terms of service follow the list of films.

Lobster 

Winter 1990

## Stan Laurel & Oliver Hardy

THE CHIMP \* (1932) \$210

THE CHIMP was the first of several L&H comedies with imaginatively animated opening title sequences, in this case two clowns holding a trampoline which rips to reveal each title. Previously unavailable, we're delighted to announce our prints have the ORIGINAL MAIN TITLES RESTORED. Beyond the stunning titles, we find Stanley being paid off with a flea circus and Ollie with Ethel "the human chimpanzee" when the circus they work for goes broke. Ala "Angora Love," they have to hide their new assets from the landlord. The chimp takes over the best bed forcing the boys to sleep in the less good one commandeered by the fleas. Landlord Billy Gilbert, whose wife's name happens also to be Ethel, hears Hardy repeatedly coaxing "Ethel" back to bed, and rages in, revolver in hand. There are good circus gags and an especially funny and sweet scene with chimp Ethel (in a ballet skirt) and Stanley dancing the night away. All this and a lot more fun before Billy's revolver ends up in our Ethel's hands for a really big ending. 26 minutes.

HELPMATES \* (1932) \$145

One of their best short films. Ollie and Stan hurriedly clean house (at least that's what they mean to do) after a wild party the night before and on learning Ollie's wife is due in from Chicago at noon. Stanley finally gets the place spotless after Oliver leaves, late, for the train station. Friend Stan's finishing touch is to build a cheery "welcome home" fire, but the gasoline he pours on the fake logs is not the solution. Ollie returns with a black eye and no wife to find Stan hosing down what's left of the house. This jewel wraps up poignantly with Oliver sitting in the rain in the roofless remains of his house. 21 minutes.

LIBERTY \* (1929) \$145

✓"Film Classics" Main Titles Restored  
MGM Score from 1929 Vitaphone discs

Laurel and Hardy venture into daredevil comedy in LIBERTY when they ply their craft on girders 200' above L.A. The special effects technology that would have allowed them to stay on the ground was still too new so they shot for more than 15 days on a 3-story "girder" set constructed on top the Western Costume

building in downtown L.A. They end up there after they escape from prison, change into plain clothes in a car and discover they're wearing each other's pants. Their attempts to right the goof is the comic theme on which Stan and Ollie create a film full of very funny, masterful variations. 20 minutes.

FROM SOUP TO NUTS \* (1928) \$145

With their experience (or lack of it) coming from railroad eateries, the boys are waiters for a posh dinner party. Their antics, as always, are real audience-pleasers, but Anita Garvin as Mrs. Culpepper, the *nouveau riche* hostess desperate to impress her friends, is a scene-stealer. She plays to its fullest a tiara that won't stay put and a cherry that refuses to be caught. Silent. 20 minutes at 24 f.p.s.

THEIR FIRST MISTAKE \* (1932) \$145

Ollie is married to Mae Busch who is none too happy about his being out every night with bachelor friend, Stan. Stan offers a solution -- a baby to occupy Mae -- and a quotable moment, "You know, I'm not as dumb as you look." Stan and Ollie get a baby and then discover Mae has left for good. Their new set of problems creates a new set of laughs. 21 minutes.

*Previously released and still available...*

BERTH MARKS \* (1929) \$145

BIG BUSINESS \* (1929, silent with added music score) \$145

✓Printed on color film with original silent tint.

BRATS \* (1930) \$145

HOG WILD \* (1930) \$145

THE LAUREL AND HARDY MURDER CASE \* (1930) \$210

✓Original main titles have been restored.

THE MUSIC BOX \* (1932, Academy Award for Best Short) \$210

✓Original main titles have been restored

THE NOON WHISTLE (see "Master Comics" below) \$75

SONS OF THE DESERT \* (1933) ✓Price Reduced! \$395

TWO TARS \* (1928, silent with added music score) \$145

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*Film Preservation Associates is exclusive 16mm distributor of other Laurel and Hardy comedies produced by Hal Roach Studios from 1926 to 1941. Your inquiries are invited.*

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**"OUR GANG" COMEDIES**  
**with Hal Roach's Little Rascals**

**BIG EARS \* (1931) \$145**  
✓Original Main Titles Restored.

Stymie and Wheezer put their heads together to try and detour Wheezer's squabbling parents from divorce court. Their contrivance succeeds, leaving Wheezer with reunited parents and a very sick tummy. Stymie's quips are incisively funny; Pete the Pup steals nearly every scene he's in, and individual sequences are delightfully charming. The subject, however, is divorce, which may be awkward to explain to kids who might attend your screenings. The short is "rare," though, insofar as it is frequently censored and shelved by local TV stations across the country. 22 minutes.

**CAT, DOG & CO. \* (1929) \$145**  
✓Original Main Titles Restored  
Score from 1929 Vitaphone discs

Joe, Farina and Harry are racing their one-dog-power kiddie cars when Mrs. President of the Be Kind to Animals Society, played by Hedda Hopper, convinces them that they should more greatly revere all life. They set out to persuade the others, including Wheezer who (in a well done special effects sequence) envisions himself dwarfed by giant animals dressed as humans who inform him that he is on trial for cruelty to animals. The hilarious climax has the gang, now of one mind, sweeping through town freeing every beast in Culver City, much to the alarm of its citizens who find themselves swimming in a sea of mice, rabbits, chickens, frogs, rats, cats and dogs. 21 minutes.

**DIVOT DIGGERS \* (1936) \$145**

Our Gang is out for a game of golf, complete with a set of custom clubs -- a ladling spoon, hammer, billiard cue, shovel, bean-shooter, and other imaginative devices. After digging plenty of divots of their own, they are recruited by a desperate caddy master for a foursome of duffers. It's all topped off by a wild chase over the course when Jiggs, the Gang's pet chimp, takes off in a

runaway lawnmower. This is the last Our Gang picture directed by series mentor Bob McGowan, and one of his finest ever, easily ranking among the top ten of all 222 Our Gang comedies. It is absolutely fresh and undated, brimming with sight gags, heart, fun, action, peppy background music ... where forty laughs per reel is par! With Spanky, Alfalfa, Buckwheat, Porky, Darla, Pete the Pup and Jiggs the Chimpanzee. 15 minutes.

FORGOTTEN BABIES \* (1933) \$145

Spanky's friends are burdened by responsibility -- school all week and baby-sitting on Saturdays with no time for skinny dipping or fishing. A little peer pressure plus a touch of blackmail puts Spanky in charge of all the baby brothers and sisters. Spanky holds the little darlings spellbound temporarily as he tells a harrowing Tarzan tale, punctuated with growls and ferocious faces, but his troubles begin when the story ends. Pint-sized energies explode in all directions and nothing is safe. The chaos climaxes when a radio mystery story, a phone operator and the police become part of the fracas. 17 minutes.

THE LUCKY CORNER \* (1935) \$145

Irreverence for pretentious people is a frequent theme in the comedies directed by Gus Meins. Few illustrate the concept of upsetting stuffed shirts as well as THE LUCKY CORNER, where the meanies are a father and son who operate a diner and do their best to crowd competition off the block. The "competition" is the tiny, portable lemonade stand run by Scotty Beckett and his grandpa. Bratty Leonard Kibrick chases their stand off the corner, at which outsized Spanky retorts "Don't rush me, Big Boy." Their danders up, the gang stages a makeshift parade and gathers a crowd of potential customers at the stand's new location. Somehow, Alfalfa's off-key rendition of "Little Brown Jug" holds their attention, building to a rousing, hilarious confrontation. 17 minutes.

TEACHER'S BEAU \* (1935) \$145

The Little Rascals--Spanky, Scotty Beckett, Alfalfa, Buckwheat, Stymie, and all the others--learn that their lovely teacher, Miss Jones, is to be married. Ralph, her fiancee, says their next

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teacher will be a grouchy ogre named Mrs. Wilson. The Rascals concoct all sorts of schemes to keep the marriage from happening, but they all backfire, especially when Ralph announces that Miss Jones is to become Mrs. Ralph Wilson! 19 minutes.

*Previously released and still available...*

HIDE AND SHRIEK * (1938)	\$75
HOOK AND LADDER * (1938)	\$145
THE KID FROM BORNEO * (1933)	\$145
MAMA'S LITTLE PIRATE * (1934)	\$145
OUR GANG FOLLIES OF 1936 * (1935)	\$145
PUPS IS PUPS * (1930)	\$145
SPOOK SPOOFING * (1928, silent with added music score)	\$145
SPOOKY HOOKY * (1936)	\$75

*Film Preservation Associates is exclusive distributor of all the other Our Gang comedies produced by Hal Roach from 1927 to 1938. Ask for any title!*

## CHARLIE CHAPLIN

DOUGH AND DYNAMITE (1914) \$135

The baker's strike is on-- but how long can it last with Charlie Chaplin and Chester Conklin as two waiters turned pastry cooks? Long enough to wipe out the management and roll out great laughs. DOUGH AND DYNAMITE earned approximately \$130,000 in its first year of release by Mutual and thousands more in subsequent reissues. Then and now, it is one of Chaplin's most technically sophisticated and popular Keystone comedies. The prints have all original titles. Silent. 31 minutes at 18 f.p.s.

A NIGHT OUT (1915) \$135

Charlie Chaplin and Ben Turpin have been trying to drink the town dry. Not sober enough to know where he is, Charlie goes up to the hotel desk, tries to put his foot on a phantom brass rail and drink the ink. The morning after includes a custard pie, a

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dunking in the fountain and more chasing. A NIGHT OUT was released by Essanay on February 15, 1915, and is presented here as it originally appeared. It marks the first screen appearance of Edna Purviance, who played in all but two of Charlie's films between 1915 and 1923. Silent. 26 minutes at 18 f.p.s..

*Film Preservation Associates owns and has drawn upon the finest surviving 35mm film negatives and masters in preparing these editions of the famous Chaplin Mutuals. The music scores were added by the Van Beuren Corporation in 1932-34 and require projection of the films at 24 frames per second. These editions are fully titled.*

THE ADVENTURER (1917) \$135

THE ADVENTURER, Charlie Chaplin's last film for the Mutual Company, was upon initial release also the most popular. Built on his favorite themes of impersonation and mistaken identity, it is a fast-paced, action-filled farce in which escaped convict Charlie, posing as a Commodore, ends up a guest in the home of the judge who sent him up, competing with villainous Eric Campbell for the affections of Hizzoner's daughter, Edna. To escape the pursuing police, Charlie at one point successfully disguises himself as a lamp! 21 minutes.

ONE A. M. (1916) \$135

ONE A.M. is unique among all Chaplin's work for (other than the opening scene with Albert Austin as a taxi driver) it is a solo act with Charlie up against a large cast of mischievous and malevolent props, including the most famous wall bed in all of cinema. Inebriates were Chaplin's stage specialty, and this film culminates a decade of his comic drunks. The impeccable logic of its near-plotlessness and the amazing pantomime repay frequent viewings and careful study. 18 minutes.

THE PAWNSHOP (1916) \$135

Charlie is a pawnbroker's assistant who, despite amazing dexterity, is unable to master the simplest tasks (he tests the goldfish with acid to see whether the gold is real and performs major surgery on an alarm clock). Yet in the end he vanquishes Eric to win Edna's heart and his employer's forgiveness. THE PAWNSHOP is particularly notable for its use of props. It is so

replete with comic transformation that neither Gilbert Seldes (The 7 Lively Arts) nor Theodore Huff (Charlie Chaplin), each of whom attempted simply to describe everything that happens, was able to set down more than a fraction of its witty business. 22 minutes.

*Previously released and still available...*

BEHIND THE SCREEN (1916)	\$135
EASY STREET (1917)	\$135
THE IMMIGRANT (1917)	\$135
THE RINK (1916)	\$135
MABEL'S MARRIED LIFE (1914, with added music score at 18 fps. A Keystone comedy.)	\$75
SHANGHAIED (1915, silent, no music track.) An Essanay comedy.	\$135

*In addition to the twelve great Mutual Chaplins, we offer all but one of the Essanay Chaplins and some twenty Chaplin Keystone comedies. We welcome your inquiry.*

## MASTER COMICS

DONE IN OIL \* (1934) \$145  
starring Thelma Todd and Patsy Kelly

Thelma is an aspiring but uninspired artist; Patsy is her complaining model whose face is in every painting, whether it's a knight in armor or a bathing beauty; and their landlord is making threats about overdue rent. Thelma masquerades as world famous Madame La Todd here for her first exhibition in America, with the help of Patsy who grudgingly plays both Fifi, the French maid, and Magnolia, the black mammy whose cooking draws raves from three French gallery owners who visit. Patsy's characterizations, a clever plot, and Arthur Houseman's superbly-played drunk make this one of the funniest of the always charming Todd-Kelly shorts. 19 minutes.

**THE NOON WHISTLE** (1923) \$75  
starring Stan Laurel with Jimmy Finlayson and Katherine Grant

Foreman Fin has his hands full of slackers at the furniture factory, and who's his greatest problem? Stan, of course. A masterpiece of comic timing, **THE NOON WHISTLE** is one of Stan's early comedies for Hal Roach and demonstrates his rare ability to extract every possible laugh from a slender story. Silent with music added. 12 minutes.

**THE SHRIMP \*** (1930) \$145  
starring Harry Langdon, with Thelma Todd

Timid Harry is the boarder in a household full of obnoxious stereotypes--a glutton, the lazy husband, the mouthy blonde, a tough guy--and they all have it in for Harry. A girl loves him, but what can she do if he won't stand up for himself? As he's ambling along in his silly sad way, a scientist singles him out as the most timid man he's ever seen. He takes Harry to an auditorium full of people waiting for an experiment to begin. A delightful, mad-scientist-type sits Harry down in a huge chair while assistants complete preparations. Harry is injected with a serum which gives him the tough, tenacious temperament of a bulldog. He springs from the chair, runs to the boarding house, turns it upside down, straightens his tormentors out, and wins the girl. A fantastic and highly entertaining transformation; see Harry doing what you always wanted him to do! 19 minutes.

**TILLIE WAKES UP** (1917) \$250  
starring Marie Dressler

Mack Sennett brought Marie Dressler, already a famous stage personality, to the screen in 1914 to co-star with Charlie Chaplin in Tillie's Punctured Romance. **TILLIE WAKES UP**, produced by Peerless-World Pictures and released in January 1917, was an altogether successful follow-up and began a virtual "Tillie" series starring Miss Dressler, but filmed by a variety of different companies. A youthful Johnny Hines co-stars. Silent. 53 minutes at 18 f.p.s.

FATTY AND MABEL ADRIFT (1916) \$210  
(tinted, music added)  
starring Fatty Arbuckle and Mabel Normand

Fatty, Mabel and Al St. John form an unlikely love triangle in this wonderful comedy, one of Mack Sennett's best. Teddy the dog, and characters I. Landem, the real estate salesman, and Brutus Bombastic with his gang of two contribute to the fun, which includes a classic Keystone chase. Restored with original color tints and nickelodeon piano score for sound projection at 18 f.p.s. 37 minutes.

FRESH PAINT (1920) \$75  
starring Snub Pollard

Hal Roach's Rolin Company was the proving ground for his style of comedy. Rapid pace, sight gags, nonsensical happenings concocted extemporaneously by director and cast, and any opportunity to reveal a shapely leg, arm or back captured early movie-goers and guaranteed the success of his one-reelers. Snub Pollard stars as Chief Telegraph Boy in this 1920 short and pedals his bicycle through a downtown Los Angeles that is no more. During a delivery, he sees an artist surrounded by beautiful ladies and decides to trade his Western Union cap for an artist's beret. His subject's jealous husband gives him a thorough shellacking, and Pollard finds little pleasure in his newfound paradise. (Silent with music added) 11 minutes.

HIS WOODEN WEDDING (1925) \$135  
starring Charley Chase and Katherine Grant

Charley Chase is perhaps the sole comic from the Twenties and Thirties who lacks the rhapsodic admiration he deserves. His gimmick was comedy of big errors; his character is combination lounge lizard, soda jerk, traveling salesman, playboy. The superb series of 2-reelers directed by Leo McCarey is his finest silent work, and none is wackier or wittier than HIS WOODEN WEDDING. Charley is handed an anonymous note on his wedding day, "Your bride has a wooden leg." He mistakenly fondles a cane and takes off in a frenzy for the South Seas. Aboard ship he enters what is probably the most hilarious dance contest ever staged. Silent with music added. 22 minutes.

TOP FLAT \* (1935)  
with Thelma Todd and Patsy Kelly

\$145  
(18 minutes)

The next-to-last short of the famous Todd/Kelly series, TOP FLAT ranks as one of their best. The girls are roommates, and Thelma is irked because Patsy doesn't appreciate her modern poetry. Thelma stomps out declaring Patsy will soon find her living in a Park Avenue penthouse writing best sellers. Patsy later sees Thelma arrive at a posh store in a limousine. She's only the maid to a wealthy couple, but Patsy assumes otherwise and Thelma doesn't deny it. Patsy and friends (Fuzzy Knight and Garry Owen) visit while the employers are away. Until they return, the rowdy threesome drives Thelma crazy in this great comedy of errors.

*Previously released and still available...*

BIG MOMENTS FROM LITTLE PICTURES	\$135
(1924, silent with added music) Starring Will Rogers	
COPS	\$135
(1922, silent with added music) Starring Buster Keaton	
DANGEROUS FEMALES	\$135
(1929) Starring Marie Dressler and Polly Moran	
THE FATAL GLASS OF BEER	\$135
(1933) Starring W. C. Fields	
THE PIP FROM PITTSBURGH *	\$145
(1931) Starring Charley Chase	
THE STOLEN JOOLS (1931)	\$135
28 Great Stars of the early 1930's in cameo roles	

*The Blackhawk Collection includes more than 600 comedies. Request your favorites!*

## LANDMARKS OF EARLY FILM

AN EDISON ALBUM (1896-1907) \$75

This outstanding collection contains prize examples of Edison's early production activity, including: THE KISS (1896) with May Irwin and Frank Rice; THE OLD MAID IN THE DRAWING ROOM (1900) with Gilbert Saronby; STREET CAR CHIVALRY (1901), one of the first examples of screen narrative; ROMANCE OF THE RAILS (1902), Edwin S. Porter's film made for the Delaware, Lackawanna and Western Railroad - the first advertising motion picture; RESCUED FROM AN EAGLE'S NEST (1907) featuring D. W. Griffith in excerpts from the film that launched him. 11 minutes at 18 f.p.s.

## MELIES TALES OF TERROR

\$75

1903 and 1904 were peak years for film fantasist Georges Melies, and in 1959, Blackhawk restored much of his work from this period by rephotographing the evidentiary paper positives which Melies had deposited for copyright in the Library of Congress. On this reel: THE MELOMANIAC, made with sevenfold multiple exposure, turns a series of disembodied heads into notes of "God Save the King" which, after the tune, turn into doves and fly away; THE MONSTER, in which a dervish transforms the skeleton of a deceased princess into a wildly dancing spectre, then to a beautiful woman, only to turn her to a skeleton again in the arms of her beloved husband; and THE TERRIBLE TURKISH EXECUTIONER, a "grisly little farce" in which four prisoners, decapitated on camera, reconstitute themselves and take revenge upon the headsman. Melies' catalogue assures us that "there is nothing gruesome about this scene, terrible as it may seem. It is simply ludicrous throughout." (Due to special printing requirements, only acetate copies are available; no Estar prints can be supplied.) Silent. 11 minutes at 18 f.p.s.

## CINEMA MAGIC OF GEORGES MELIES

\$295

(1978, color, 28 minutes)

French film-maker Georges Melies was one of film's greatest pioneers. This documentary by Patrick Montgomery uses first-person narration to trace Melies' career as conjurer and film producer, director, and designer from the late 19th century through his period of world fame to old-age obscurity. The rare film excerpts are of excellent quality; by arrangement with the Melies family, the film also utilizes personal photographs, models, drawings, and other seldom-seen evidence of Melies' versatility and imagination. The film concludes with a lengthy excerpt from a beautiful, hand-colored copy of THE IMPOSSIBLE VOYAGE.

## THOSE AWFUL HATS (1909)

\$25

In 1909, when this film was made, ladies wore enormous hats decorated with fruit, flowers, and peacock feathers -- formidable obstructions for nickelodeon patrons. **THOSE AWFUL HATS,**

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probably D. W. Griffith's shortest film, was made as a humorous substitute for the usual slide asking ladies to doff their hats. It also offers Biograph's own solution to the problem: a large tong descends from the ceiling to grab and carry aloft the most grotesque hat. The film is still a delightful curtain-raiser and is especially interesting for its nickelodeon set and its trick photography (a movie plays within the movie; the two images were photographed separately, and the final effect was achieved by double-printing each positive, using a traveling matte). Appearing in the film are Mack Sennett, Flora Finch, Linda Arvidson (Mrs. D. W. Griffith), John Compson, Florence Lawrence, Arthur Johnson, and Robert Harron. The nickelodeon piano on the sound track is recorded for projection at silent speed. 3 minutes.

DEATH'S MARATHON (1913) \$85

Directed by D. W. Griffith for the Biograph Company during April, 1913, DEATH'S MARATHON, based on an original story by W. C. Wing, was shot by G. W. "Billy" Bitzer and released on June 14, 1913. Working together in the final months of Griffith's Biograph career, the cast includes Henry Walthall, Blanche Sweet, Lionel Barrymore, Walter Miller, Kate Bruce and Bobby Harron. A critic in Moving Picture World said DEATH'S MARATHON "will interest all the way, and will do so solely on account of its treatment. This is skillful, artistic....Charming backgrounds, well photographed. A strong climax--with an orthodox Griffithian suspense." Silent. 16 minutes at 18 f.p.s.

FLYING HIGH (1929) \$135

Here's an unusual two-reel comedy with that special "early talkies" flavor. Produced by Carl Laemmle, Jr. for Universal, FLYING HIGH is part of "The Collegians" series and offers something for everyone -- film historians, aerial buffs, action fans, and B-movie lovers. It is a genuine hybrid talkie -- a subject which began production as a silent film and then, in the midst of the sweeping revolution of talking pictures, shoots its remaining scenes with full sound. Thus, it begins with dialogue which is replaced halfway through by title cards (ours are the originals) and musical accompaniment, and concludes as a talkie. FLYING HIGH finds Calford University buzzing about a mysterious

## FEATURE FILMS

BATTLESHIP POTESMKN (1925) \$375

One of the most famous of all films, Sergei M. Eisenstein's classic is offered here in a 1951 Soviet reissue edition (optically printed for sound speed projection).with an added music score by N. Kruikov. What more can be said? To quote Marie Seton: "Potesmkn marked an advance in film development comparable to that made in painting when Giotto's frescoes first appeared. Like Giotto, Eisenstein ushered in a new period of expressive realism in art." Original Russian intertitles with superimposed English subtitles. 67 minutes.

THE CHILDHOOD OF MAXIM GORKY (1938) \$575

Produced in the U.S.S.R. and directed by Mark Donskoi, this masterpiece depicts Gorky's early life in the 1870's, and is based upon his 1902 autobiography My Childhood. Critic Roger Manvell describes it as "the outstanding example in the whole Soviet cinema of the expression of humane feelings and characterization. Social propaganda, though present, always takes second place in this most moving biography of a boy who gains his understanding of life through years of terrible poverty and suffering." In Classics of the Foreign Film, Parker Tyler writes that "it sears and wilts the very heart, but the heart is revived with the lifeblood of gayety ... in a film ... having such persuasive powers of showing good and evil on equal terms in human society." In Russian with superimposed English subtitles. 100 minutes.

DON Q, SON OF ZORRO (1925) \$575  
with Douglas Fairbanks

Five years and an equal number of films after THE MARK OF ZORRO, Fairbanks returned to the Spanish colonies for this sequel. Again his dashing wins the lady in an excellent adventure. But this time Doug plays four roles, instead of the two as in the original. Musical setting by Gaylord Carter at the Mighty Wurlitzer. 113 minutes.

POOR LITTLE RICH GIRL (1917) \$375

For the first time, Mary Pickford, "America's Sweetheart," plays a child for the entire length of a feature film. The action takes place around the eleventh birthday of a little girl who is so sheltered from the world by her over-protective parents that she is unfamiliar with conversational speech. "... The casual metaphors she overhears become frighteningly real in a dream sequence. She has heard the butler called a silly ass and the governess a snake in the grass, the nurse described as two-faced, the footman as having sharp ears, her mother as having a bee in her bonnet, her father's Wall Street associates as bulls and bears, and her parents criticized for burning the candle at both ends. In her dream a plumber and an organ-grinder, her only contacts with the outside world, become her protectors against these fantasized dangers." (Boeton Herndon, Mary Pickford and Douglas Fairbanks). Motion Picture News reviewed it as "the best yet, with no exceptions, buts or howevers ... from first to last it is excellent." Written by Frances Marion, POOR LITTLE RICH GIRL was superbly directed by the celebrated Maurice Tourneur. Of his contribution, one critic wrote that "the camera, not Miss Pickford, should have been the star." Our prints have a theater organ score by the great Gaylord Carter. 67 minutes.

TILLIE WAKES UP (1917) \$250  
starring Marie Dressler

Mack Sennett brought Marie Dressler, already a famous stage personality, to the screen in 1914 to co-star with Charlie Chaplin in Tillie's Punctured Romance. TILLIE WAKES UP, produced by Peerless-World Pictures and released in January 1917, was an altogether successful follow-up and began a virtual "Tillie" series starring Miss Dressler, but filmed by a variety of different companies. A youthful Johnny Hines co-stars. Silent. 53 minutes at 18 f.p.s.

WILD AND WOOLLY (1917) \$285  
with Douglas Fairbanks

WILD AND WOOLLY is one of those rare and delightful films which has lost none of its wit, bounce or style, despite the fact that it is more than seventy years old. Indeed, if we had to choose just one Fairbanks film that not only typifies the star's own

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ebullient character but also can be shown without a word of explanation to a 1990 audience, WILD AND WOOLLY would undoubtedly be our choice. Silent. 66 minutes at 18 f.p.s.

*Previously released and still available...*

OLIVER TWIST (1922, silent with added music score)	\$460
OUR DAILY BREAD (1934, with added color prologue)	\$470
THE PHANTOM OF THE OPERA (1925, color sequence; silent with added music score)	\$500
POT O' GOLD (1941) ✓Price Reduced!	\$475
THE PRIVATE LIFE OF HENRY VIII (1933) ✓Price Reduced!	\$475

## BLACK HISTORY

A NATURAL-BORN GAMBLER (1916) \$95

Bert Williams, who began with Lew Dockstadter's Minstrels in 1888 and by 1915 was headlining the Ziegfeld Follies, is the star of this film, which is one of the first ever made with a Black man in the lead. But Williams, who was light-skinned, nevertheless dons burnt cork for this comedy set around gaming tables--an environment which affords the star opportunity to "palm" cards with his toes, play a pantomime game of poker, and otherwise display extraordinary moments from his famous stage routines. The sound track contains a nickelodeon piano score and interesting background information about Williams, but the action moves very fast at 24 f.p.s. so we prefer silent speed projection with the sound off. Picture quality on this Biograph production is very good. 14 minutes at 24 f.p.s.; 19 min. at 18 f.p.s.

SNAPPY TUNES (1923) \$65

Noble Sissle and Eubie Blake, the great entertainers who (among many other accomplishments) wrote SHUFFLE ALONG, the first all-Black Broadway show, appeared two years after that notable

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achievement in this experimental sound film produced by inventor Lee De Forest to show off his "Phonofilm" system of optical sound reproduction. With Blake at the piano, Sissle sings "Affectionate Sam" and other light-hearted tunes by the pair. The De Forest system ran at 21.33 frames per second rather than at 24, so there is a slight "chipmunk" effect when the movie is run on modern projectors. Also, unfortunately, the 35mm original material for this film was badly deteriorated so the picture is mottled and the sound is very noisy. The content, however, is priceless. 8 minutes at 24 f.p.s.

YAMECRAW (1930)

\$75

James P. Johnson, brilliant pianist and composer, is best remembered for such tunes as "Charleston," "Old Fashioned Love," and "Running Wild;" however, he also composed fine concert pieces on themes taken from American Negro music. Yamecrow, one of the first of these, began as a piano work in 1927; Johnson orchestrated it the following year, and adapted it to this movie in which he joins the rest of the all-Black cast in a supporting part. The visual style is a mix of Caligari and Potemkin with jagged silhouette sets and rapid cutting, a self-conscious but completely engaging period piece. Prints are excellent. 11 minutes.

TOOT THAT TRUMPET (1943)

\$75

*with Apus and Estrellita ('Knock Me Out'), Dewey Brown ('Toot That Trumpet'), The Delta Rhythm Boys ('Dry Bones'), and Louis Jordan and his Orchestra ('Jordan's Jive').*

A most unusual grouping of four different musicals with four different black artists or groups of artists from nearly half a century ago. The numbers were produced during World War II for showing on "Soundies" movie juke boxes in hotel lobbies, railroad stations, Army and Navy recreation centers, and other spots where service personnel gathered. The original negatives were available as preprint, so picture and sound quality are excellent. 10 minutes.

## ANIMATION CLASSICS

*Wonderful and wonder-filled examples of the famous ComiColor and Flip the Frog cartoons by Ub Iwerks, the first of Disney's great animators, and released theatrically by MGM. The color films are reproduced in Eastmancolor from 35mm original nitrate duplitized Cinecolor prints.*

### BULLONEY

\$75

One gag reels spontaneously (seemingly) into the next: the bullfight begins as a wrestling match between toreador and bull; but before the craziness is over, it's become a football game, a basketball game, and a human cannonball act. Even baseball is part of this picture when the bull rushes to a Bull Pen for reinforcements. Funny drawings beget even funnier gags. 8 min.

### FUNNY FACE

\$65

Flip the Frog plays half of this show under a different face, which was shortly turned into Iwerks' next character, Willie Whopper. This production is Iwerks' own variation on the Frog-Prince but, like the best comedies, its message is never at the expense of its wit. Flip's girlfriend, animated by Grim Natwick, is a dead ringer for Betty Boop, another of that animator's creations. 8 minutes.

### HUMPTY DUMPTY (1934)

\$75

Like a Busby Berkley musical, this sprightly melodrama kicks its egg legs high while singing "Spooning In A Spoon." Humpty, son of Humpty, is constantly scolded by mom to quit playing around with heights or he'll end up like poor dad. The lad meets a pretty little egg, but there's a villain, too, who steals the girl away. As Humpty struggles with Bad Egg, his sweetheart falls into a pan of boiling water. She's still pretty, but she's a little hard-boiled now and talks like Mae West. She disposes of the villain and drags Humpty away. Luckily, Humpty falls in the water, too, and the two become a knockout pair. Iwerks strayed from the fable again, but HUMPTY is so packed with fast, intelligent gags, choice cameo caricatures and catchy music that it is hard to object. One of his best Comicolors. 8 minutes.

aviator whose airborne stunts are thrilling the collegiate community. It's Bob Livingston, but a news story mistakenly identifies George Lewis, who's never been in a plane in his life. When a student aviator challenges him, George reluctantly agrees, over his girlfriend's protests, to an "endurance contest in the air." Watch these spectacular aerial sequences and see how things come out! The cast features a young Walter Brennan, a skinny Andy Devine, and Bob Livingston, the soon-to-be, B-western star in Republic's heralded Three Mesquiteers series. 20 minutes.

### THE VOICE OF THE NIGHTINGALE (1923) \$95

Starevitch, a Pole, animated his first film in 1909 for the Czar of Russia's offspring. Using fantastic puppets photographed painstakingly frame by frame, Starevitch's films are the most amazingly intricate of all movie animation, a series of small masterpieces. In this film, a little girl whose doll is broken captures a nightingale. The bird, desperately searching for his lost mate, leads the girl into a magical, undersized world of grasshoppers, crickets and butterflies and begs for his freedom. One of the greatest and most exquisite of these too little known films by master animator, Ladislav Starevitch, THE VOICE OF THE NIGHTINGALE is beautifully reproduced in color from a hand-colored, Prizma color and tinted nitrate original. Silent. 15 minutes at 18 f.p.s.

### THE PLOW THAT BROKE THE PLAINS (1936) \$195

THE PLOW THAT BROKE THE PLAINS broke the European monopoly on social documentary films. Through the Works Progress Administration, Pare Lorentz, a well-known movie critic of the period, wrote, directed and edited this first American effort with vision and ambition. His fine production unit included Paul Strand, the famous still photographer, and Virgil Thomson, whose music beautifully underscores the action. The subject is the settling of the Great Plains, its subsequent misuse, and the ravages of nature to which the land finally succumbed in the thirties. The film carried the story of the "Dust Bowl" to millions, prompting action to reclaim and restore the land; it has lost none of its vigor. Prints are excellent. 25 minutes.

## SPECIAL INTEREST

*A treasure box of specialty films. May we suggest that transportation and adventure fans also refer to the Youngson compilation films above. The Blackhawk Library is renowned for its tremendous collection of RAILROAD films. We have an impressive group of AVIATION titles, also -- BOXING greats, too. Please let us know what is on your wish list.*

### WHEN STEAM WAS KING

\$95

Beautifully preserved **color** scenes of forty to forty-five years ago. Includes locomotives and trains of the New Haven, New York Central, Bessemer and Lake Erie, Chesapeake and Ohio, Pennsylvania, Nickel Plate, Louisville and Nashville, Erie, Great Northern, Northern Pacific, Union Pacific, Texas and New Orleans (S.P.) and Santa Fe. Photographed and produced by Carl Dudley, with music score by Jon Mirsalis. 10 minutes at 24 f.p.s..

### COAST TO COAST IN 48 HOURS (1928)

\$135

An early sound advertising film made for TAT Maddux Airlines (later TWA) showing travel from New York City to Los Angeles in 250-mile alternating plane and train hops in only 48 hours. Lots of fun! 20 minutes.

### THE GRAF ZEPPELIN

\$135

Lighter than air, dirigibles were a spectacular form of transportation from the early twenties until the Hindenburg disaster in the mid-1930s. The most successful rigid airship ever built was the hydrogen-filled LZ-127, the Graf Zeppelin. Images of the majestic craft are preserved in these Fox Movietone News items, including shots of the interior and views in flight, docking and taking off -- over Lake Constance, the Soviet Union, the Arctic, the Atlantic, Japan and the United States. 16 minutes. *Archive*

## THE NEW CAR

\$65

This is one of the funniest of Flip's vehicles, full of delirious comic transposition like the car's elaborate feminine come-on in the auto yard, the "get set" signal that precedes the traffic light's "go," and a Don Martin-style cop who punches Flip's ticket as he delivers it. The climax is a magnificent animated tracking shot. Short-subject animation was soon to forego such spectacle as needlessly extravagant. 8 minutes.

*Previously released and still available...*

THE BRAVE TIN SOLDIER (1934, ComiColor)	\$75
JACK AND THE BEANSTALK (1933, ComiColor)	\$75
JACK FROST (1934, ComiColor)	\$75
SPOOKS (1932, Flip the Frog series)	\$75
THE VOICE OF THE NIGHTINGALE (1923, Starevitch)	\$95

A new release! See description in "Landmarks of Early Film"

*More than sixty Ub Iwerks cartoons are in our library. We welcome suggestions for future releases.*

## ROBERT YOUNGSON'S AWARD-WINNING SHORTS

### DAREDEVIL DAYS

\$75

From the vast Pathe news library, Academy Award-winning producer Robert Youngson wrote and produced DAREDEVIL DAYS as part of a remarkable series of one and two reel shorts. This one documents the special craziness that swept the country with the end of WWI, including daring stunts atop the Statue of Liberty; cyclists circling the dome of San Francisco's Palace of Fine Arts, human flies scaling tall buildings or walking a steel girder 300 feet up. Strongmen bend steel in their teeth and stunters perform mid-air plane transfers -- blindfolded, along with lots of other stunts to make you gasp and laugh. 10 minutes.

## GADGETS GALORE

(1955, Academy Award nominee)

\$75

The coming of the auto -- and "roads not taken," including the Locomotive car, the "backwards" car, the Dynosphere (shaped like a giant tire) and a submarine car that runs out of gas underwater. 10 minutes.

## HORSEHIDE HEROES

\$75

Robert Youngson's tribute to the Great National Pastime's biggest personalities, including Grover Cleveland Alexander, Mel Ott, Ty Cobb and Joltin' Joe DiMaggio. There's rare footage of Babe Ruth taken during his baseball and film career, and Lou Gehrig's legendary farewell speech. 10 minutes.

## THIS MECHANICAL AGE

(1956, Academy Award Winner)

\$75

A bizarre array of aeronautical experiments which almost flew. Funny. 10 minutes.

## THIS WAS YESTERDAY

\$145

Events of 1916 leading up to America's entry into World War I, including the Black Tom Explosions and beautiful footage of Pershing's punitive expedition into Mexico after Pancho Villa's raid on Columbus, New Mexico. 18 minutes.

## BLAZE BUSTERS

(1950, Academy Award nominee)

\$75

Ship fires, including the Morro Castle and the ill-fated Normandie are among the amazing scenes in this spectacular collection, a tribute to courageous fire fighters. 10 minutes.

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## MOODS OF THE SEA

*A Film by Slavko Vorkapich and John Hoffman  
Visualizing 'Les Hebrides' by Felix Mendelssohn*

From the time of his expressionistic *Life and Death of a Hollywood Extra*, Slavko Vorkapich was famous for visually-creative filmmaking. His imaginative montage sequences are seen in *The Good Earth*, *Crime Without Passion*, *Mr. Smith Goes To Washington*, *Joan of Arc* and many other movie classics. Vorkapich stubbornly advocated the potential of cinema as an independent form of art that could rise to great heights of visual poetry. MOODS OF THE SEA represents a demonstrative peak of his theory. In it, he juxtaposes images of the sea with Felix Mendelssohn's "Fingal's Cave" overture. By the power and magic of selection and arrangement, its captured visions become an eloquent, abstract drama of living thought and feeling.

John Hoffman is best known for having so powerfully recreated the 1906 San Francisco earthquake via cinematic montage that it has served as an example of such filmmaking ever since. He produced MOODS OF THE SEA with Vorkapich, his collaborator for forty years.

We recommend this cinematic treasure for anyone who loves film, music, poetry, art, the sea, the earth. It is beautiful black-and-white with a running time of 10 minutes.

*"This film can be seen on two levels--as an emotional, aesthetic experience; or as an exercise in pure technique. The effect on the viewer is both sharp and resounding. Vorkapich was, of course, the master exponent of montage--the combination of sound and imagery devised to communicate in a language not yet fully explored nor utilized and Vorkapich was its prophet. His contributions have yet to be fully measured, but even as they hint at the infinite possibilities yet to be discovered, their impact will be felt throughout the history of contemporary cinema."*

--William Friedkin

### MOODS OF THE SEA

(Produced in 1942; first released in 1978)

\$85

*Previously released and still available...*

LUMIERE'S FIRST PICTURE SHOW (1896, compiled 1974) \$100

A TRIP TO THE MOON (1902) \$100

THE GREAT TRAIN ROBBERY (1903) \$85

THE BATTLE AT ELDERBUSH GULCH (1913) \$135

HOME SWEET HOME (1914) \$300

INTOLERANCE (1916) \$675

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PIONEER PLANES, PILOTS AND DAREDEVILS \$135  
(silent, no music track)

Unique scenes of aviation from 1906-1914, including all famous pioneers. Some material is dupey, but the content is amazing. 23 minutes at 18 f.p.s.

THE ROMANTIC DAYS OF FIRE HORSES \$75

Until the nickelodeon boom created pressure on the infant movie industry for a regular flow of story films, films of real--and staged--events were staples in vaudeville houses. Picturesque fire subjects were particularly popular, and Blackhawk's collection was restored some three decades ago from the original copyright deposit prints in the Library of Congress. Included are scenes taken in New York City; Schenectady, New York; Chelsea, Massachusetts; and Lancaster, Pennsylvania. 13 min. at 18 f.p.s.

TOSCANINI CONDUCTS GIUSEPPE VERDI \$195

Arturo Toscanini, the NBC Symphony, and tenor Jan Peerce perform the overture to "La Forza del Destino" and "Hymn of the Nations" by Verdi to celebrate the liberation of Italy. Produced by the Office of War Information under supervision of Alexander Hammid. 28 minutes. (1945)

ALPHABETICAL INDEX OF TITLES

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THIS WAS YESTERDAY	\$145
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WHEN STEAM WAS KING	\$95
WILD AND WOOLLY	\$285
YAMECRAW	\$75

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THE CHILDHOOD OF MAXIM GORKY	\$575
THE CHIMP *	\$210
CINEMA MAGIC OF GEORGES MELIES	\$295
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1. You may order these films directly through us or from one of our authorized dealers who, at present, are Eastin-Phelan Corporation of Davenport, Iowa (for Estar prints only, at slightly higher prices); Festival Films of Minneapolis, MN; National Cinema Service of Ho-Ho-Kus, NJ, and Glenn Photo Supply of Encino, CA. Super 8 prints of some Blackhawk Films are available from Front Row Movies, P.O. Box 756, Slidell, LA 70459 (504) 649-0707. Other Blackhawk Films are available only through us; please feel free to call or write.

2. Terms: Check with order, please. California residents please add 6 3/4% sales tax. We will ship UPS unless Parcel Post is requested. Please add for shipping: \$4 for up to three shorts; \$7 for a feature. Free shipping for each order over \$400 to destinations in the U.S.A.

3. All copies are printed to order. Normally, we use Eastman stock, mount on grey metal reels, and can ship within three weeks.

4. Returns will be accepted only for defects in the printing process (although we try for perfection!).

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FILM PRESERVATION ASSOCIATES is owned by David H. Shepard and Kimberly J. Shepard (who both worked at the "old" Blackhawk in the early 1970's). In addition to the Blackhawk Films Collection, we also offer specialized film printing and restoration services.

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**FILM  
PRESERVATION  
ASSOCIATES**

8307 San Fernando Road  
Sun Valley, CA 91352

GHOSTS OF HOLLYWOOD (1931)

Tour abandoned silent studios of early Hollywood in this one-reeler produced three years after the coming of sound. The Mack Sennett, Paramount Wilshire, Vitagraph and Metro lots are among those shown in fascinating decay; then, the film moves on to cheerful views of Hollywood Boulevard by day and night, with "Arrowshaft" among the current first runs. Produced by Talking Picture Epics with priceless elocutionary narration, perhaps spoken by Demosthenes.

10 minutes

\$75

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