

FILM

PRESERVATION
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BLACKHAWK FILMS in 16mm

MORE THAN FORTY exciting new rarities and re-releases join the two hundred-plus 16mm films from the Blackhawk Library already "in print." We present for the first time three distinguished films by Humphrey Jennings, undoubtedly the outstanding artist of the British documentary movement; three silent features of extraordinary interest from Italy, the U.S.S.R., and the United States; a stunning trio of early cinema wonders including one of Georges Melies' best productions, *THE BLACK IMP*; *SPYING THE SPY*, which is a comedy satirizing the KKK produced in 1917 by the Ebony Film Company of Chicago, one of the first Black moviemakers; a greatly improved edition of Charlie Chaplin in *THE TRAMP*, made from excellent 35mm preprint; *AIR TIGHT*, a terrific Hal Roach comedy with *The Boy Friends*, directed by George Stevens; and *PUPPY LOVE*, a particularly charming Flip the Frog cartoon.

Among these films are some which received only minimal exposure when they were first offered by Blackhawk: Laurel & Hardy fans will note *THAT'S MY WIFE* with the original Vitaphone score; Charley Chase cognoscenti will spot *YOUNG IRONSIDES*; and animation enthusiasts may 'open sesame' for Ub Iwerks' colorful *ALI BABA*. Other familiar friends are back to enrich collections.

Our license to distribute Robert Youngson's celebrated shorts is beginning its final year, and an imminent change in corporate ownership of these films makes it unlikely that we can obtain renewal. If you don't have *THIS MECHANICAL AGE* (bizarre aircraft that don't quite fly), *GADGETS GALORE* (cars whose concepts never caught on), *DAREDEVIL DAYS*, *SPILLS AND CHILLS* (daring and crazy stunts of the twenties), *BLAZE BUSTERS* (amazing scenes and a tribute to fire fighters), *THIS WAS YESTERDAY* (images of events of 1916 leading up to America's entry into WWI) or other outstanding films in this series, consider acquiring them in 1991; future 16mm availability is uncertain at best. Look inside this supplement for three newly-released Youngson shorts: *THOSE EXCITING DAYS*, *SOME OF THE GREATEST* and *WHEN SPORTS WERE KING*.

Since the summer of 1989 when we established our prices, costs of film stock, processing, reels and related supplies have dramatically risen. We will continue through May to absorb these increases on films previously released, but regrettably are forced to raise prices beginning June, 1991. We encourage you to take advantage of current prices during the next few months on more than two hundred titles in print.

Prices on the new releases in this supplement reflect increases of approximately 10%, although they are the same or less than charged by the 'old' Blackhawk in 1986. As collectors, we understand the expense of film collecting; as film specialists, we take seriously our responsibility to maintain, and even better when possible, the high quality you expect and which made Blackhawk famous. We thank you for your understanding and for your continued enthusiasm.

COMEDY CLASSICS

Stan Laurel & Oliver Hardy

Produced by Hal Roach Studios

* Restricted to U. S. and Canada

ANOTHER FINE MESS *

(1930)

\$230

Stan and Ollie play two vagrants who have been chased off park benches by the cop on the beat. They elude police by running through a pair of basement doors to a mansion belonging to big game hunter, James Finlayson -- only to have the doors lock shut behind them. This proves a blessing, for the butler and maid decide to leave for a weekend before handling arrangements for rental of the mansion for the six months Finlayson is to be in Africa. But Stan and Ollie are surprised by a newly-married couple who wish to rent the place. While Ollie naturally poses as the master of the house, Stan is forced to play Hive, the butler, and his twin sister, Agnes, the maid. Top Laurel & Hardy! (29 min.)

BLOCKHEADS *

(1938)

\$395

"Although it turned out not to be the last Laurel & Hardy as planned, *BLOCKHEADS* is the last vintage comedy that they made, the last in joint collaboration with Roach and MGM, and their last feature of real stature. ... It had no "plot," but Laurel & Hardy had never needed plots, and their worst films were those with the most story. It was just a series of gags, as in their two-reelers. Well, pure concentrated Laurel & Hardy is surely an asset rather than a liability, and *BLOCKHEADS* is absolutely undistilled Laurel & Hardy, just as *WAY OUT WEST* had been. Almost like old vaudevillians before the final curtain, they trot out their old and proven routines, embellish others, and throw in a few new ones too." -- from *The Complete Films of Laurel & Hardy* by William K. Everson. (58 minutes)

Comedy Classics continue on next page.

EIGHTY YEARS AGO...

THE FIRST 500-MILE INDIANAPOLIS SPEEDWAY RACE

(1911)

\$75

Look back eighty years to the first Indianapolis Speedway Classic. There are good shots of the cars in line, circling the track in platoon formation before the race and then taking off at what was a terrific speed for the day (about what we expect on our highways today). We also see tires parting with wheels, a crack-up, and the winner, Ray Harroun, who did it in a Marmon. (11 minutes at 18 fps, silent)

COMEDY CLASSICS

Stan Laurel & Oliver Hardy

Produced by Hal Roach Studios

* Restricted to U. S. and Canada
(continued from front cover)

THE FINISHING TOUCH *

(1928)

\$160

THE FINISHING TOUCH has Stan and Ollie as "builders" -- sort of small time contractors and possessors of a mid-1920s White dump truck (which is one means of their getting into all sorts of trouble). A man having problems getting his bungalow built says to the boys: "I'll give you \$500 if you can finish this by Saturday." Ollie responds, "For \$500, we can finish it by noon!" -- which is just about what they do. In due time, the attractive California bungalow is complete even to the masonry on the chimney, and the delighted owner counts out the money for the boys. Ollie declares, "It's built like Gibraltar." But at the moment of the boast, a little bird alights on the chimney and, under the crushing weight of an ounce or two, the chimney begins to crumble. The falling bricks start the shingles tumbling; the bricks and shingles collapse the porch supports and, before you know it, the bungalow is a shambles -- flattened like a tornado hit it! (22 minutes at 24 fps)

THAT'S MY WIFE *

(1929)

\$160

The Hardy house has become less and less a home since Mr. Laurel arrived -- two years ago. Enduring all she can of Mr. L. Mrs. Hardy lays it on the line, "Either he goes, or I do!" Stan doesn't volunteer so she makes a dramatic departure. But Ollie's rich uncle is scheduled to visit, and has promised Ollie that he'll be his sole heir if he's happily married. These prints have the MGM score, transferred from 1929 Vitaphone discs. (20 minutes)

THEM THAR HILLS *

(1934)

\$160

"One doesn't find L&H comedies much better than THEM THAR HILLS. It's a well-nigh perfect little film, with enough story to avoid unnecessary padding, yet enough room for the team to do several routines independent of the plot's demands. While the basic story was filmed as written, most of the film's best scenes were the result of on-the-set improvisation." (Randy Skretvedt in *Laurel & Hardy: The Magic Behind the Movies*). Oliver's doctor sends him to the mountains to recuperate from gout with fresh air and plenty of water. Accompanied by Stan, he parks their rented trailer next to a charming old well -- which has just received a big dose of "iron" from bootleggers on the lam. The ever-popular Mae Busch, who stops by to borrow some gasoline, joins the boys in sweet inebriation to the visible dismay of her pugnacious husband, Charley Hall. A classic L&H destruction derby follows. This film was so popular that it became the only Laurel and Hardy comedy to inspire a sequel, TIT FOR TAT. (21 minutes)

TIT FOR TAT *

(1934)

\$160

Stan and Ollie open an electrical store next door to a grocery run by the same Mr. and Mrs. Hall they met with such catastrophic results on their camping trip in THEM THAR HILLS. Hall is by no means ready to forgive and forget, and even innocent encounters exacerbate this feisty man until both shops are ruined in a deliberate crescendo of mutual destruction. Nominated for an Academy Award, this film is very similar in structure to the brilliant BIG BUSINESS; although he has reservations about it, William K. Everson is close to the mark in describing TIT FOR TAT as, "in a sense, the definitive Laurel & Hardy sound film." (20 minutes)

"Our Gang" Comedies

with Hal Roach's Little Rascals

* Restricted to U.S. and Canada

FISHY TALES *

(1937)

\$85

It's Alfalfa's show, from his re-enactment of William Tell's historic shot to his final exit, fleeing Butch and Wolm's vengeance. Porky eats apples intended as Alfalfa's target, almost ruining the great demonstration at the Wise Owl Clubhouse. Buckwheat's timely return from a fishing expedition saves Alfalfa's act. But as Alfalfa fires at the apple on Buckwheat's head, Butch opens the door and gets a dart in the nose. After a second accidental hit, Alfalfa escapes Butch's wrath only by fainting away. Later Spanky, trying to save Alfalfa from the consequences of his misdirected darts, tells Butch that if it weren't for Alfalfa's "broken leg" he'd give Butch a trouncing. Butch announces plans to personally examine Alfalfa's injuries. So Spanky stuffs Buckwheat's dead fish in a sock to replace Alfalfa's leg which dangles through a hole in the mattress. But a feather, some nippy crawfish and several hungry cats completely demolish the staged sickbed scene. (11 minutes)

NIGHT 'N' GALES *

(1937)

\$85

A peaceful evening at the Hood household is disrupted by The Four Nitengales, a supposed singing group composed of Spanky, Alfalfa, Porky and Buckwheat. Their rendition of the one song they know, "Home, Sweet Home," is dreadful. Mr. Hood is relieved when after an hour of such torture, they're set to leave. To his chagrin, they find there is a storm raging outside, and Darla's mother invites the Gang to spend the night. The four boys bunk with Mr. Hood, who can't stand them. They, on the other hand, think he's "pidlated." Everything that happens only confirms each side's opinion of the other. (11 minutes)

SHRIMPS FOR A DAY *

(1934)

\$160

The Happy Home Orphanage operated by the "amiable" Mr. Crutch is run like a prison. Today, however, the home's benefactor, is sponsoring a special party for all the children at his luxurious home. His daughter Mary and her boyfriend Dick are frolicking with the kids when they come upon a musty old lamp. Wishing they could be children again, they rub the magic lamp and are shrunk to pint size in a puff of smoke. After the delicious luncheon, Mr. Crutch reverts to old form and herds all the the kids back "home" where the meanie takes away their presents and feeds everyone castor oil. Eventually Spanky helps Dick get away, who retrieves the magic lamp and Mary's unbelieving Dad as well. Mary and Dick are restored to full size, the evil Mr. Crutch is exposed, and Spanky seizes the lamp to exact a special, sweet revenge: he wishes Mr. Crutch was his size, and then beats the nasty boy to a pulp. (21 minutes)

Other Comedy Classics

SUPER-HOOPER-DYNE LIZZIES

(1925)

\$160

Mack Sennett's SUPER-HOOPER-DYNE LIZZIES is a wonderful comedy of almost universal appeal. Its story is built around radio-controlled Model T Fords, as devised by Billy Bevan. With the benefit of Sennett, fine directing and scripts written especially for him, Billy, the little Australian stage comic, evolved a slow-paced, slapstick comedy of reaction to the world around him. Surrounded by beautiful girls and by some of the finest support players in the business, Bevan quickly became a popular favorite, and SUPER-HOOPER-DYNE LIZZIES one of the best comedies of the period. (25 min. with a music score at 18 fps)

COMEDY CLASSICS

From the Hal Roach Studios

AIR TIGHT *

(1930)

\$160

Featuring *The Boy Friends*

Hal Roach conceived "The Boy Friends" series as an adolescent version of his highly successful "Our Gang" comedies. Original "Gang" members Mickey Daniels and Mary Kornman formed the core of a talented and appealing cast, whose teenage hi-jinx graced 15 pictures over two seasons (1930-32). But deeming public response to be lacking, Roach pulled the plug on production despite a consistently high level of invention and execution. These qualities, added to the films' relative unavailability, have made this series much cherished by collectors.

In AIR TIGHT the boy friends, joined as always by their girlfriends, are enthusiastic members of a gliding club. Acrophobic club secretary Grady Sutton persuades his mates to let him pose for a picture aboard the glider "Spirit of Unrest." Strangely enough, while he's just trying to "sit there and look dreamy" the glider takes off. Soon Grady's "dreamy" face has passed through a spectrum of expressions, from abject fear to sour acrimony. Down below, a marvelously elaborate succession of stunts marks the club's unsuccessful attempts to bring their secretary back down to earth. Robustly directed by George Stevens, AIR TIGHT is full of wit, eye-popping aerial photography and hard-to-believe stuntwork (most by Daniels and the dashing David Sharpe, whose grace and agility bring to mind the work of Keaton and any number of gravity defying cartoon characters). Main titles are original with the "Film Classics" matte; picture and sound quality are excellent. (17 min.)

YOUNG IRONSIDES *

(1932)

\$160

Starring *Charley Chase*

Muriel Evans, the daughter of the tissue king of New York, is planning to participate in a bathing beauty contest. The family is aghast -- "Gad! What will the Vanderbilts say?" -- and "Fearless" Charley is hired to prevent disaster. He turns out to be less helpful than was hoped. This very funny comedy has, in addition to the star's usual comic assurance, an especially consistent script and supporting cast. Highlights include Charley's mighty battle with a recalcitrant piece of asparagus, a makeshift skirt of soiled shirt collars and a hula duet with a hostile policeman. Directed by frequent Laurel and Hardy collaborator (and Charley's brother), James Parrott. (21 minutes)

Charlie Chaplin

KID'S AUTO RACE & A BUSY DAY

(1914)

\$85

We are proud to present beautiful prints of two very early Chaplin half-reelers (mounted together on a single reel), both made from the most gorgeous 35mm preprint material Blackhawk ever discovered on a Keystone subject. Mack Sennett used to dispatch his actors and crew to improvise their comedies in the foreground of parades, races, or whatever was happening around Los Angeles. In KID'S AUTO RACE (also known as KID AUTO RACES AT VENICE), the Sennett funnymen mingled with a crowd gathered to view a kiddy-car contest at Venice, then a fashionable seaside resort. Filmed in just 45 minutes, the gags revolve around a camera-happy Chaplin who purposely and endlessly obstructs the photographer's view of the race. Constantly in camera range, Chaplin stirs the ire of crew and cops who have a real challenge keeping the hammy pest out of the way. As Chaplin's second comedy, there's not

much nuance, but his character is outrageous and undeniably funny. The little tramp costume created for this film (including trousers borrowed from Fatty Arbuckle, enormous shoes belonging to Ford Sterling, a moustache trimmed down from one of Mack Swain's, and a derby hat loaned by Minta Durfee's father) would remain essentially unchanged for the next 25 years.

Chaplin both wrote and directed A BUSY DAY, his fourteenth film appearance. Supposedly a harbor festival, the location is the San Pedro Harbor where you'll catch glimpses of U.S. Navy ships in the background. Chaplin is in dame masquerade (the first of three such films) as a militant suffragette who catches "her" husband (Mack Swain) flirting with another woman. The titles are original, and the track is edited from authentic piano rolls intended for scoring comedies during the early silent period. (14 min. at 18 fps)

THE TRAMP

(1915)

\$160

NEW EDITION FROM EXCELLENT 35MM PREPRINT

THE TRAMP was Chaplin's sixth film for Essanay and the final one to be produced at Essanay's Niles Studio near San Francisco. It is the first Chaplin in which pathos was evident and the first to end on a note of sadness; it is generally regarded as the first Chaplin classic. The supporting cast includes Edna Purviance as the farmer's daughter, Bud Jamison and Leo White as tramps, Paddy McGuire as a farm hand and Lloyd Bacon as the lover. Premier-condition material on the Chaplin Essanays is exceedingly difficult to find and this famous film has been more elusive than most. Blackhawk searched for fifteen years and found preprint which could be deemed only acceptable. Film Preservation Associates is delighted to offer this new edition of greatly improved quality -- the only upgrade on THE TRAMP since its first Blackhawk release in 1968, and one which will be a revelation to those familiar with our previous copy. The film is accompanied with a theater organ track by Gaylord Carter at 18 fps. (26 min.)

Other Comedy Classics

COLLEGE

(1927)

\$425

Coming hard on the heels of Buster Keaton's comic masterpiece, THE GENERAL, COLLEGE was a relaxing romp in both setting and approach after the exacting precision of the Civil War comic drama. It is very typical Keaton material and a fine comedy. Honor grad Buster heads for college and an education, but Ann Cornwall soon forgets that she's his girl and begins casting an eye at Harold Goodwin, star athlete and delight to all the coeds. The only way for Buster to cure her case of "broad shoulder blues" is to make the team, win the big race and save the day. The fun is in seeing how he goes about it! An excellent pipe organ score by John Muri accompanies the action. Picture quality is moderately good. (69 minutes)

HAUNTED SPOOKS

(1920)

\$160

Unlucky Harold Lloyd -- he loses every girl he loves to the other guy. Even suicide fails, but along comes Hillary, who needs a husband in order to inherit a house, and Harold's married before he knows it. The house? It's haunted by the uncle, but not for long! HAUNTED SPOOKS marked Lloyd's return to the screen after a serious, explosives-related accident and long recovery, but reviewers hailed it his best comedy to that time. Harold Lloyd comedies were ingeniously simple in conception and filled with cleverly executed gags which are still extremely effective today. (27 minutes with a music score at 18 fps)

LANDMARKS OF EARLY CINEMA

Early Cinema Experiments

NURSERY FAVORITES

(1913)

\$75

A 1913 sound film produced in the Edison Kintophone system, which embodied a giant cylinder phonograph, an Edison projector, and a synch mechanism of sorts. At the shows an operator tended the phonograph in the stage pit, starting it when a visible synch mark flashed upon the screen. These early talking pictures which antedated Vitaphone by some thirteen years, enjoyed a brief vogue in vaudeville houses. NURSERY FAVORITES is a winsome, Gilbert & Sullivan type of operetta on a Mother Goose theme; the sound is as well-synched as might have been expected in a theater presentation. (8 minutes)



THE SURREALISM OF MELIES

(1903)

\$75

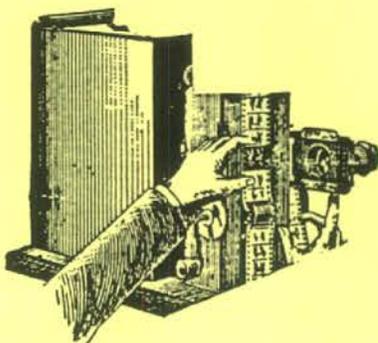
Best remembered today as the pioneer of trick films (at which he did indeed excel), Georges Méliès seems also to have anticipated the Surrealists in his strong leanings toward dreamlike narratives. THE BALLET MASTER'S DREAM displays rich fantasy images, while FAIRYLAND (LA ROYAUME DES FEES), also from 1903, is one of this artist's most masterful productions. Rephotographed by Blackhawk in 1968 after a decade of experience with the Library of Congress evidentiary paper prints, this film is of dramatically better picture quality than most other Méliès subjects restored from the paperprint collection. (Silent, 13 minutes at 18 fps)

A TRIO OF CINEMA WONDERS

(1904-08)

\$75

Three astounding early films from Europe in first-class prints. THE BLACK IMP, produced by Georges Méliès in 1904, is truly one of his cleverest films with more than forty tricks in its brief duration; THE DANCING PIG, a Pathe Freres novelty from about 1907, offers an actual Miss Piggy performing her delightful terpsichore (the wonder, to paraphrase Dr. Johnson, is not that she does it badly but that she does it at all); and THE ACROBATIC FLY, made by Percy Smith for the Warwick Trading Company in 1908, shows houseflies in extreme closeup twirling "barbells" and doing other "stunts." Of this surreal film Smith said too modestly that "the photography occupied two weeks and required a great deal of ingenuity." (Silent, 10 min. at 18 fps)



Nickelodeon Era

THE GIRL AND HER TRUST

(1912)

\$85

One of D. W. Griffith's finest Biograph productions in a print of first-rate quality, THE GIRL AND HER TRUST is a little masterpiece and shows the great director at the peak of his powers. Made on location in Southern California in January, 1912, this one-reeler shows a marked advance in both story and technique over the similar railroad melodrama THE LONEDALE OPERATOR, made just a year earlier. Griffith builds one of his most intricate and exciting chases, this time between a handcar and a locomotive, through masterful editing of more than one hundred shots, many of them photographed with a moving camera. The director effortlessly intercuts close-ups of objects, such as a bullet and a keyhole, for dramatic emphasis. This production possesses a narrative polish and smoothness that Griffith seldom equalled and never really surpassed, even in his later films. (17 minutes with piano accompaniment at 18 fps)

From the Essanay Studios

BRONCHO BILLY & THE GREASER

(1914)

\$85

The first western star, Gilbert M. Anderson (the "A" of Essanay), directed and starred in over 350 "Broncho Billy" films. Typical of the better films that Anderson made in creating his cowboy hero, this has the advantages of several years of character development and a stark documentary quality which indeed somewhat reflects the old west. The print is particularly good, presenting the film much as it looked upon its initial release October 10, 1914. (15 minutes at 18 fps)

SWEEDIE LEARNS TO SWIM

(1914)

\$85

With Wallace Beery, Ben Turpin, Betty Brown and Leo White. Learning to swim on dry land is Sweedie's idea of breaking up the humdrum routine of her household duties, but before she's finished, it's also broken up a party, the house and the audience. Wallace Beery's first screen fame came as a female impersonator during 1914-15, and there's an extra bonus in Ben Turpin and his wacky lifeguard crew. Filmed in Chicago at a time when that city was still a major movie production center, this Essanay comedy offers a peek at Wilson Avenue Beach over 75 years ago, as well as a fascinating look at the early work of two screen greats. (15 minutes at 18 fps)

THE TRAMP

NEW EDITION FROM EXCELLENT 35MM PREPRINT
See description under "Charlie Chaplin".

UNDER ROYAL PATRONAGE

(1914)

\$160

With Francis X. Bushman and Beverly Bayne. In 1911, Essanay signed up Francis X. Bushman, a sculptor's model and actor, and almost immediately he became the romantic idol of the day. About a year later, Beverly Bayne, a Minneapolis society girl visiting Chicago, was spotted by an Essanay director during a tour of the company's studio on Argyle Street, and thus started on the road to stardom. What was a screen romance soon became a real one for these two Essanay stars, who tried to keep the news of their marriage from reaching the public for fear that it might adversely affect their popularity. UNDER ROYAL PATRONAGE is a Graustark-like, mythical-kingdom romance made by Essanay in 1914. This excellent print is a rare example of their work. (30 minutes at 18 fps)

LANDMARKS OF EARLY CINEMA

Silent Feature Films

THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS (1924) \$425

For the first production of his film workshop, Lev Kuleshov wanted to prove that a Soviet production could enjoy the same popularity as the American action films and serials which then dominated the Russian screens, yet also have acceptable socialist content. The group concocted a lively comedy in which "Mr. West," modeled on Harold Lloyd, accompanied by his faithful cowboy aide Jeddy, goes to the Russia of cutthroats and barbarians depicted in American magazines. They're nearly fleeced of everything by a gang of petty crooks but in the end, discover the real Russia of culture, progress and enlightenment. The film showcased as actors many of the talents trained by Kuleshov who dominated Soviet cinema in the 1920s: Pudovkin, Barnet, Komarov, Kholkova, Fogel. It indeed has the vitality, stunts and action of a good American movie, yet is also experimental in technique with the merest suggestion of sets. English titles, silent. (85 minutes at 18 fps)

THE LAST DAYS OF POMPEII (1913) \$425

Mario Caserini's film, produced at the height of the Italian Cinema's first golden age, is a superb example of the historical epic melodrama. Set as the title suggests at the fiery close of the era, "Pompeii" expertly mingles intimate human drama with grand events, all proceeding inexorably to an impressively staged climax. The story concerns the aristocratic lovers Claucus and Ione, the wicked Egyptian priest Arbace who desires Ione for himself, and the blind servant girl Nidia who sacrifices her all for the cause of true love. Though certainly a product of its time, "Pompeii" is a treat for modern students and connoisseurs alike. The narrative is filled with kindness and cruelty, passion and pain, opulence and poverty, depravity and nobility. Sets and costumes are lush and detailed. More impressively, the film is quite dazzling in its sophisticated and authoritative use of cinematic language. There are fine examples of parallel montage, location shooting, natural lighting, split screen and camera pans, different shot sizes and temporal ellipses. Special effects are imaginative. But perhaps the most remarkable feature of the film is Caserini's composition in depth. There are multiple planes of action dramatizing the complex ebb and flow of character relationships. Objects appear decoratively in the foreground while whole series of events occur and reverberate through the rest of the frame. Our negative is from an original nitrate print, has all original titles and is excellent quality. (84 minutes at 18 fps)

YOUNG ROMANCE (1915) \$310

We can't seem to write a description that really conveys the glow and charm of this film, but it has been proved on audiences around the country who saw it as part of the American Federation of Arts recent film series "Before Hollywood." YOUNG ROMANCE is the whimsical story of two young department store clerks (Mabel Teliaferro and Tom Forman), strangers, who save all year to vacation at a fashionable seaside resort. Disguised as people of wealth and high society, they fall in love. Each afraid to disclose the impersonation to the other, they part until Monday -- when they meet again at work and all is heaven! Produced by the Jesse L. Lasky Feature Play company; written by William C. deMille and directed by George Melford (with uncredited help by Cecil B. De Mille). Prints are beautiful with original titles, and some tinted scenes reproduced on color stock spliced into each print. (60 min. at 18 fps, silent)

Silent Serials

THE LEAP FROM THE WATER TOWER (1915) \$85

An extraordinary episode from the long-running serial THE HAZARDS OF HELEN, this film co-stars Helen Holmes and Santa Fe locomotive 3001, a monster engine built by Baldwin in 1914 and divided into two separate locomotives only two years later. Miss Holmes performs impressive feats of daring-do atop the moving train, which is photographed in action in the vicinity of Cajon Pass, California; the railroad yard scenes, where the plot is established, were taken at San Bernardino. Produced by the pioneer Kalem Company, this film was released on January 9, 1915; the present copies are excellent. (15 minutes at 18 fps, silent)

THRILLS FROM THE LIGHTNING RAIDER AND OTHER PATHE CLIFFHANGERS (1916-21) \$110

Pearl White, portraying the most brilliant thief in the world, easily bests wily Warner Oland in two witty and athletic episodes from THE LIGHTNING RAIDER (1918). Ruth Roland can't top Pearl's flashing smile but performs even more daring stunts in scenes from "The Tiger's Trail," "The Timber Queen" and "White Eagle" (which includes both a car-to-train and a train-to-plane transfer) (1919-21). Other brief but exciting scenes show Pearl White in THE FATAL RING (1917), Eileen Percy in THE THIRD EYE (1920), Sheldon Lewis in THE IRON CLAW (1916) and Ralph Kellard dragged to a watery death in THE SHIELDING SHADOW (1916). Compiled by Blackhawk in 1964, this is a wonderfully entertaining subject. (Silent, 19 minutes at 18 fps)

Black History

BLACK AND TAN (1929) \$160

Duke Ellington's first screen appearance was this extraordinary film produced in the second year of sound by Dudley Murphy. BLACK AND TAN is made up of three sequences showing Duke on piano with only a trumpeter in support; at work in a night club with his full orchestra and a corps of precision dancers; and playing the title composition backed by the Hall Johnson Choir as well as his own group. In complete contrast to the usual haphazard style of band shorts, BLACK AND TAN was made with immense care and great visual imagination, especially by the standards of 1929 films. There is a deco nightclub set designed by Ernst Fegte which features a mirror floor (which reflects dancers) and a glass floor (through which some shots are photographed). Other shots are entirely in shadow and silhouette (inspired, no doubt, by Rouben Mamoulian's staging of PORGY in 1927), while others feature prisms, rotating mirrors, and similar devices which look forward to Busby Berkeley. Both picture and sound quality are very good. (19 minutes)

SPYING THE SPY (1917) \$85

The earliest extant film produced by a Black company (in this case, the Ebony film company of Chicago), SPYING THE SPY is an amusing satire on the jingoistic war pictures then in vogue. The plot involves a patriotic but none-too-bright enthusiast who decides to catch a German spy after reading in his newspaper, the *Ebony*, that Sambo Sam has done the same. Misled by the coincidence of a German-language newspaper, a sausage, and the name of Schwartz, he bags a genuine schwartz -- "a respectable colored gentleman." Undaunted, his spy hunt carries him into the hall of an all-Black KKK-like secret society, where the diligent fool receives a good scare! Some nitrate decomposition is visible on the screen but it is not serious; the basic picture quality is excellent. (14 minutes at 18 fps, silent)

LANDMARKS OF EARLY CINEMA

"Behind the Mask of Innocence":

While most film and other objects of popular culture reflect their times, political and topical movies from the silent years are often unusually pointed. Motion pictures were one of the main sources of ideas for the several million people who attended nickelodeons and theaters every week, and movie makers slowly realized that the screen was a powerful agency of social change. Kevin Brownlow's latest book, *Behind the Mask of Innocence* (Knopf, 1990), is devoted to such films; here are some of them:

THE GIRL AT THE CUPOLA (1912) \$85

Produced by the Selig Polyscope Company and starring Kathryn Williams and Charles Clary, this is the story of workers in an iron foundry who are discharged because of age and in the interest of "efficiency." It is the owner's daughter who appreciates their plight and who influences her father to correct the situation by rescinding the action of the new plant manager. (Silent, 15 min. at 18 fps)

THE REFORMERS, OR THE LOST ART OF MINDING ONE'S OWN BUSINESS (1913) \$145

Produced by the Biograph Company, directed by D. W. Griffith, and featuring Mae Marsh, Robert Harron, Walter Miller, Charles Mailles and Kate Bruce, this concerns a prominent citizen who campaigns for mayor on a reform platform. Eager to root out vice and corruption in the community and uplift the lower classes, the candidate, supported by the League of Civic Purity, closes the saloons and vaudeville houses and clears the streets of prostitutes. Meanwhile, the crusader's own children fall victim of the vices of alcohol, bringing home to the zealous father the sad result of his neglected responsibilities. In many ways this film is a "trial balloon" for *The Mother and the Law*, which became the modern story of Griffith's *Intolerance*. (Silent, 24 minutes at 18 fps)

THE TEMPLE OF MOLOCH (1914) \$95

Louis Reeves Harrison in *The Moving Picture World* described this film as "a cheering flash of what stirs the mind and heart and shows what moving pictures could be if they were treated as the expression of something worth expressing." A fascinating example of an early sponsored film, it warned the American public of the dangers of tuberculosis, then the chief cause of death in the United States. By comparing two families, that of an industrialist and one of his employees who daily risks contamination, the production vividly demonstrated to audiences of the day why the death rate among unskilled laborers was seven times as high as that among the professional classes. The taboos of the period did not permit any mention of the further high mortality rate among non-whites. This Edison film was endorsed by the National Association for the Prevention of Tuberculosis and timed to support its annual drive for the sale of Christmas Seals. (19 minutes at 18 fps, silent)

BOLSHEVISM ON TRIAL (1919) \$395

Norman Worth, son of millionaire and kindly capitalist Colonel Worth, attends a Bolshevik meeting presided over by Herman Wolff. Norman becomes enthusiastic after hearing a speech by Barbara Bozenta, a beautiful sociality turned Bolshevik; he puts up the money to purchase a bankrupt island winter resort which the Bolsheviks plan to turn into a socialist community. Based upon the novel *Comrades* by Thomas Dixon; directed by Harley Knoles. (Silent, 81 minutes at 18 fps)

DANGEROUS HOURS (1920) \$425

Produced by Thomas H. Ince for Paramount; directed by Fred Niblo. John King (Lloyd Hughes), a clean-cut young American, becomes involved with a group of Bolsheviks in Greenwich Village and falls under the spell of radical Sophia Guerni (Claire DuBrey). He neglects his old father, a country doctor, and helps professional Bolshevik agitator Boris Blotchi to plot violence at a home-town shipyard owned by his sweetheart, who has also been supporting his father financially. John realizes the evils of Bolshevism, renounces his revolutionary doctrines, and asks forgiveness of his father and sweetheart. (Silent, 90 minutes at 18 fps)

ORDERING INFORMATION

1. All copies are printed to order. Normally, we use Eastman stock, mount on grey metal reels and can ship within three weeks. Estar prints are available at a 5% surcharge.
2. Terms: Institutional purchase orders or payment with order, please. Please add sales tax if required, and add for shipping: \$4 for orders up to \$200; \$7 for orders totalling between \$200 and \$400; free shipping for each order over \$400 to destinations in the USA. We ship UPS unless Parcel Post is requested.
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SPECIAL INTEREST

Humphrey Jennings Classics

* Restricted to the United States

A DIARY FOR TIMOTHY *

(1945) \$330

Humphrey Jennings' individual style of filmmaking developed from discovery and experiment to maturity and certainty in his series of four great wartime films: WORDS FOR BATTLE (1941), LISTEN TO BRITAIN (1942), FIRES WERE STARTED (1943) and A DIARY FOR TIMOTHY (1945). A DIARY FOR TIMOTHY is a film of rare beauty and confidence in direction and editing. It is the story of a child, Timothy, born on September 3, 1944 and the final months of the war that follow. The commentary, written by E. M. Forster, is a diary for the boy, which tells him of the world into which he was born and the future he must face. In the words of Iris Barry, it "tells him something of the bravery and the courage, something of the despair, and something of the sacrifices of the days which made up his first six months on earth. It tells him, too, something of the quiet beauty of England, something of the new hopes in people's hearts, and something of the old fears." Music by Richard Addinsell played by the London Symphony Orchestra under the direction of Muir Mathieson; Beethoven's APPASSIONATA Sonata played by Dame Myra Hess; commentary written by E.M. Forster and spoken by Michael Redgrave; with an appearance by Sir John Gielgud; a production of the Crown Film Unit. (39 minutes)

WORDS FOR BATTLE *

(1941) \$85

The commentary for this film, eloquently spoken by Sir Laurence Olivier, consists of excerpts from some of the most famous passages of English literature. Jennings chose selections from Milton (*Areopagitica*), Camden (description of Britannia), Browning (*Home Thoughts*), Blake (*Jerusalem*), Kipling (*When The English Began to Hate*), Lincoln (Gettysburg Address), and Churchill (We shall never surrender), to invoke the spirit of the English heritage and crystallize the beliefs for which Britain was fighting. It is a brilliantly executed film, a call to arms at a time when a nation was fighting for its life. Written and directed by Humphrey Jennings; produced by Ian Dalrymple; music by Beethoven and Handel, performed by The London Philharmonic Orchestra under the direction of Sir Malcolm Sargent; edited by Stewart McAllister; a production of the Crown Film Unit. (8 minutes)

FAMILY PORTRAIT *

(1950) \$230

This was the last film of Humphrey Jennings -- poet, painter, stage designer, and film director. "It is almost impossible to synopsize, since it weaves such a deft web round the history of Britain, reconciling everything to a comprehensible yet complex flow. Starting from Beachy Head and the remains of a wartime radar station, recalling the Armada but also the Normans and Romans, the film offers some introductory comments on the diversity and nature of people, evoking Shakespeare. The picture of English history is constantly expanded and enriched by references out to the literature of tolerance, the spirit of enquiry, our origins overseas, our two-way trade with the world."

Jan Hillier, 1972

Written and directed by Humphrey Jennings; produced by Ian Dalrymple; photographed by Marin Curtis; edited by Stewart McAllister; music composed by John Greenwood and conducted by Muir Mathieson; commentary by Ken Cameron; a production of Wessex Films for the Festival of Britain. (25 minutes)

Robert Youngson Shorts

from the Pathe News Library

SOME OF THE GREATEST!

(1926) \$85

Film fans take note of this beautifully-arranged, mini *Don Juan* starring the incomparable John Barrymore. Rich in costumes, sets and atmosphere, this carefully edited condensation presents many of the greatest moments from this classic film. The music is compiled from Warner swashbucklers, and the witty narration takes a few delicious shots at some of the plentiful action. With Mary Astor, Warner Oland, Estelle Taylor and Myrna Loy. (10 minutes)

THOSE EXCITING DAYS

(1914-16) \$85

The first years of World War I live again in this excellent Robert Youngson compilation which includes rare footage of the Czar of Russia, the Czarina, the young prince and Anastasia, as well as Grand Duke Nicholas. (10 minutes)

WHEN SPORTS WERE KING

(1920s-'40s) \$85

In racing, football, golf and baseball, you'll meet the greatest sportsmen and sportswomen of the century. WHEN SPORTS WERE KING is a veritable "Who's Who" with dozens of America's best sports stars, including Babe Ruth, Lou Gehrig, Earl Sandy, Bill Johnson, Knute Rockne, Ted Grange, Bill Tilden, Maria Mallory, Helen Willis, Mary Brown, Bobby Jones and many, many others. (10 minutes)

Animation

ALI BABA

(1934, Color) \$75

This breezy cartoon demonstrates Ub Iwerks' usual playful disregard for literary sources. A mullah with a yiddish accent, an internal combustion camel and a peg-legged prince of thieves who sings in syncopated operetta style are all evidence of the irreverent wit that so effortlessly combined the traditional and the contemporary, often to startling and hilarious effect. As was the case with much product of this period, the deprivations of the depression are also addressed here. Wish-fulfillment meets satire as Ali and son vanquish the thieves, only to take their place and nab all the loot for themselves. (7 minutes)

PUPPY LOVE

(1932) \$75

In PUPPY LOVE, Flip graciously takes on a supporting role as he helps his dog find romantic fulfillment. On a beautiful spring morning Fido is feeling amorous. His fancies are at first frustrated, however, as a likely-looking fire hydrant drenches him and an alarmed-looking telephone pole runs away. Fido is distraught, but not for too long, as he soon spies more corporeal quarry. Fifi is being menaced by some rapacious rodent, but with the help of the beaming sun and a magnifying glass, dog conquers mouse. The united couple share a dainty dance of love. Too soon their idyll is interrupted, however, as a barking dog catcher snatches the fair lady away. "Somebody stole my gal," wails Fido to Flip, and for the rest of the cartoon the two gallants, their methods hilariously at odds, try to get her back. (7 minutes)

BLACKHAWK FILMS IN RELEASE

New Releases! Pages A through G refer to this supplement.

C Air Tight	D Girl and Her Trust, The	D Sweedie Learns to Swim
G Ali Baba	F Girl at the Cupola, The	F Temple of Moloch
A Another Fine Mess	C Haunted Spooks	B That's My Wife
E Black and Tan	C Kid's Auto Race & A Busy Day	B Them Thar Hills
A Blockheads	E Last Days of Pompeii	G Those Exciting Days
F Bolshevism on Trial	E Leap From the Water Tower, The	E Thrills from the Lightning Raider
D Broncho Billy & The Greaser	B Night 'N' Gales	B Tit For Tat
C College	D Nursery Favorites	C Tramp, The
F Dangerous Hours	G Puppy Love	D Trio of Cinema Wonders, A
G Diary for Timothy, A	F Reformers, The, or The Lost Art...	D Under Royal Patronage
E Extraordinary Adventures of Mr. West	B Shrimps For A Day	G When Sports Were King
G Family Portrait	C Some of the Greatest!	G Words for Battle
B Finishing Touch, The	E Spying the Spy	C Young Ironsides
A First 500-Mile Indianapolis...Race	B Super-Hooper-Dyne Lizzies	E Young Romance
B Fishy Tales	D Surrealism of Melies, The	

Films previously released; page numbers refer to Film Preservation Associates' Fall 1990 catalog.

7 Adventurer, The	12 Fatal Glass of Beer, The	6 Knockout, The	8 Rink, The
8 All Teed Up	12 Fatty and Mabel Adrift	3 Laughing Gravy (and Spanish Reel 3)	27 Romantic Days of Fire Horses, The
24 Appeasement at Munich	12 Fatty's Tin-type Tangle	3 Laurel and Hardy Murder Case, The	Cvr Rookie of the Year
12 Barney Oldfield's Race for a Life	23 Felix Cat & Goose Golden Egg	1 Liberty	23 Room Runners
15 Battle at Elderbush Gulch, The	8 Fireman, The	17 Life of Buffalo Bill, The	6 Rounders, The
19 Battleship Potemkin	27 First Glidden Tour--1905, The	27 Lighter Than Air	7 Shanghaied
11 Beauty and the Bus	4 First Seven Years, The	27 Logging Railroads of the West	11 Should Tall Men Marry?
7 Behind the Screen	8 Floorwalker, The	24 London Can Take It	13 Show, The
2 Below Zero	21 Flying High	5 Lucky Corner, The	10 Shrtimp, The
2 Berth Marks	15 Follies, Foibles and Fashions	14 Lumiere's First Picture Show	20 Silent Enemy, The
1 Big Business	18 Foolish Wives	6 Mabel's Married Life	21 Str Arthur Conan Doyle
4 Big Ears	15 For His Son	5 Mama's Little Pirate	21 Snappy Tunes
10 Big Kick, The	5 Forgotten Babies	19 Marriage Circle, The	1 Sons of the Desert
12 Big Moments from Little Pictures	10 45 Minutes From Hollywood	16 Max Linder Duo, A	4 Spanking Age, The
26 Blaze Busters	13 Frauds and Frenzies	14 Melies Tales of Terror	20 Spills and Chills
24 Blitzkrieg Through Nazi Eyes	5 Free Eats	5 Mike Fright	4 Spook Spoofting
4 Bored of Education	11 Fresh Paint	13 "Miss" Fatty's Seaside Lovers	23 Spooks
2 Brats	1 From Soup to Nuts	25 Moods of the Sea	6 Spooky Hooky
22 Brave Tin Soldier, The	22 Funny Face	16 More from the Enchanted Studio	14 Stolen Jools
17 Buffalo Bill's Wild West Show	27 Gadgets Galore	12 Movie Star, A	6 Teacher's Beau
22 Bulloney	21 Ghosts of Hollywood	3 Music Box, The	23 Techno-Cracked
10 Call of the Cuckoos	18 Girl of the Golden West, The	16 Musketeers of Pig Alley	12 Teddy at the Throttle
24 Cameraman At War	27 Graf Zeppelin, The	25 Natural Born Gambler, A	3 Their First Mistake
4 Cat, Dog & Co.	14 Great Train Robbery, The	17 Nero, Or the Burning Rome	3 They Go Boom
8 Chases of Pimple Street, The	9 Hasty Marriage, A	33 New Car, The	27 This Mechanical Age
23 Childhood of Maxim Goriky, The	5 Hearts Are Thumps	16 New York Hat, The	24 This Was Yesterday
2 Chimp, The	5 Helping Grandma	7 Night Out, A	16 Those Awful Hats
15 Cinema Magic of George Melies	2 Helpmates	10 Noon Whistle, The	27 Thunder of Steam in the Blue Ridge
12 Clever Dummy, A	5 Hide and Shriek	22 Office Boy	9 Tillie Wakes Up
27 Coast to Coast in 48 Hours	9 High C's	19 Oliver Twist	18 Toll Gate, The
2 Come Clean	9 His Wooden Wedding	11 On the Loose	25 Toot That Trumpet
9 Cops	2 Hog Wild	8 One A.M.	11 Top Fiat
7 Count, The	18 Home Sweet Home	9 One Week	25 Toscanini Conducts Giuseppe Verdi
2 County Hospital	5 Hook and Ladder	23 Our Daily Bread	17 Tour of Thomas H. Ince Studios, A
8 Crazy Like a Fox	3 Hoose-Gow, The	6 Our Gang Follies of 1936	24 Town, The
19 Crazy Ray, The	26 Horsehide Heroes	1 Pack Up Your Troubles	18 Traffic In Souls
13 Cure for Poneritis, A	22 Humpty Dumpty	20 Pandora's Box	16 Transformation of Mike, The
7 Cure, The	25 Hymn of the Nations (Toscanini)	15 Paris to Monte Carlo	14 Trip to the Moon, A
9 Dangerous Females	20 I Never Forget A Face	8 Pawn Shop, The	1 Two Tars
20 Daredevil Days	8 Immigrant, The	19 Phantom of the Opera, The	3 Unaccustomed As We Are
15 Death's Marathon	17 Ingeborg Holm	27 Pioneer Planes, Pilots and Daredevils	8 Vagabond, The
24 Desert Victory	17 In The Tennessee Hills	9 Pip from Pittsburgh, The	21 Voice of the Nightingale, The
4 Divot Diggers	25 Instruments of the Orchestra	23 Plow that Broke the Plains, The	1 Way Out West
1 Do Detectives Think?	18 Intolerance	18 Poor Little Rich Girl	27 Western Trains of Long Ago
19 Don Q, Son of Zorro	24 It Happened To You	23 Pot O' Gold	27 When Steam Was King
11 Done in Oil	11 It's a Gift	23 Private Life of King Henry VIII, The	9 Whispering Whoopee
1 Double Whoopee	22 Jack and the Beanstalk	13 Professional Patient, The	4 Wiggle Your Ears
6 Dough and Dynamite	22 Jack Frost	9 Public Ghost #1	18 Wild and Woolly
8 Easy Street	24 Japanese Relocation	6 Pups is Pups	26 World of Kids, The
14 Edison Album, An	17 Judith of Bethulia	21 Puss 'N' Boots	1 Wrong Again
16 Enchanted Studio, The	10 Just Rambling Along	22 Queen of Hearts, The	25 Yamecrow
19 Extra Girl, The	5 Kid From Borneo, The	15 Remember, There are Ladies Present	2 You're Dam Tootin'

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