



8307 San Fernando Road Sun Valley, CA 91352

Telephone: 818 768-5376

Presents BLACKHAWK FILMS in 16mm

Here are descriptions of more than two hundred 16mm films selected from the famous Blackhawk library: carefully-restored and beautifully-reproduced vintage comedies, dramas, documentaries, cartoons and special-interest movies, many in improved copies or new editions, some never before available. You'll find more than fifty films announced for the first time in these pages; their titles are in **bold type** in the index on the inside front cover.

We're especially proud to offer **ROOKIE OF THE YEAR**, starring *John Wayne*, which is one of only two television films directed by the incomparable *John Ford*; a much better version of *Laurel & Hardy* in **PACK UP YOUR TROUBLES**, which restores five minutes of footage missing from all copies distributed since 1932; an "Our Gang" comedy, **THE SPANKING AGE**, which was long believed lost and which, now found, turns out to be enchanting; **DESERT VICTORY** and **INSTRUMENTS OF THE ORCHESTRA**, our first releases in a new series of *British classic documentaries* produced between 1929 and 1951 and printed from authentic negatives; a witty and spicy pre-code *Flip the Frog* cartoon, **OFFICE BOY**; *Victor Seastrom's* deeply-moving early feature **INGEBORG HOLM**; rare and wonderful comedy shorts with *Charley Chase*, *Harry Langdon*, *Max Linder*, *Larry Semon*, *Max Davidson* ... and dozens of top-quality reprints from outstanding Blackhawk releases of the past, many of them exceptional films which deserve your close consideration!

Please contact us if you wish further information or would like to receive supplemental announcements of our winter and spring Blackhawk favorites and new releases in print.

AT A GLANCE

ROOKIE OF THE YEAR

(1955)

\$210

Directed by John Ford; starring John Wayne, with Vera Miles, Patrick Wayne, Russell Gleason and Ward Bond; Screenplay by Frank S. Nugent; Photographed by Hal Mohr; Produced by Hal Roach Studios in association with the Screen Directors Guild.

John Ford shut down production on *The Searchers* for a few days to make this little-known television film with much of his same cast and crew, one of a series designed to prove the superiority of motion pictures over live transmission for broadcast. **ROOKIE OF THE YEAR** stars John Wayne as a small-time sports reporter whose big break could be his discovery that outstanding rookie Patrick Wayne's father, Ward Bond, was once a great ballplayer disgraced in the Black Sox scandal. The colorful characters, humor and sentiment one associates with John Ford and his stock company are present in full measure; this excellent film is a real discovery! Shipment restricted to destinations within the United States and Canada. 26 minutes.

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Fall 1990

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ORDERING INFORMATION

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

Stan Laurel & Oliver Hardy

Produced by Hal Roach Studios

* Restricted to U. S. and Canada

Features

PACK UP YOUR TROUBLES *

(1932)

\$395

Here is the original uncut version of this Laurel & Hardy favorite -- restoring more than five minutes of footage which has been missing from the film for decades, with all original titles, improved picture and bell-clear sound!

It's 1917; Stan and Ollie are recruited for the Army ("Just as I thought -- a couple of crummy, no-good slackers!"); after their wartime escapades, they keep a promise made to their buddy killed in action, locate his little girl (the people are named Smith), and reunite her with her wealthy grandparents. Wrote a critic for the New York Herald-Tribune: "The gags, if now and then somewhat moth-eaten, kept the Capitol audience in gales of laughter Or rather, it would be more accurate to say the use of these gags by Mr. Laurel and Mr. Hardy." Directed by George Marshall; the supporting cast includes Donald Dillaway, Charles Middleton, Billy Gilbert, Grady Sutton, James Finlayson, Jacque Lyn. 69 minutes.

SONS OF THE DESERT *

(1933)

\$395

"It has nothing at all to do with the desert, but plenty to do with real genuine laughter" wrote *The Hollywood Reporter* of this outstanding feature. Stan and Ollie are determined to go to their fraternal convention but their wives have other ideas, so Ollie pretends to be sick and a "doctor" orders him on a long sea voyage with Stan in attendance. Home from the convention, they learn that the ship their wives thought they were on had wrecked! With Charley Chase. 66 minutes.

WAY OUT WEST *

(1937)

\$395

"Seven reels of perfect joy, with the comedians at their best in brilliantly timed routines, plus two song numbers as a bonus." -- *Halliwel's Film Guide*

Laurel and Hardy are "tenderheel" desert prospectors in search of the daughter of a late friend who struck it rich. The daughter is a slave in a saloon run by Jimmy Finlayson -- and Jimmy tries to pass off his wife as the heiress. But right triumphs! Prints have original main titles except for the Blackhawk Indian superimposed over Leo the Lion. "Not only one of their most perfect films, it ranks with the best screen comedy anywhere." -- David Robinson, 1962. 66 minutes.

Silent Shorts

(some with added music scores)

BIG BUSINESS *

(1929)

\$145

Stan and Ollie are Christmas tree salesmen in sunny California -- in July! Instead of peace on earth, a private war ensues with James Finlayson, almost devastating the neighborhood. This is one of the great comedy classics, printed on color film with original silent tint and added music score. 19 minutes.

DO DETECTIVES THINK? *

(1927)

NEW EDITION!

\$145

James Finlayson (Judge Foozie) sentences the Tipton Slasher (Noah Young) to hang -- "and I hope you choke!" The Slasher vows revenge and escapes, and the judge hires protection in the persons of "Ferdinand Finkleberry -- the second worst detective in the whole world" (Laurel) and "Sherlock Pinkham -- the worst" (Hardy). They manage to capture the criminal despite the fact that they do not recognize him when he shows up at the Judge's home, posing as the butler! Often described as the first real Laurel and Hardy film, DO DETECTIVES THINK? was available for decades only in prints so poor that the Blackhawk catalog copy apologized for them. At last, here is a clean, sharp, sparkling edition of this funny and inventive film, complete with all original Pathe titles. 22 minutes at 24 fps, silent.

DOUBLE WHOOPEE *

(1929)

\$145

Stan and Ollie, as prospective hotel footman and doorman, are mistaken for visiting royalty. When Jean Harlow alights from a cab and Footman Stan closes the door on the train of her gown, things really get rolling. Our current prints of DOUBLE WHOOPEE are the best available in more than a decade and have an orchestral score. 21 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 Clara that won't stay put and a cherry that refuses to be caught. Silent. 20 minutes at 24 f.p.s.

LIBERTY *

(1929)

\$145

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. "Film Classics" main titles; MGM score from 1929 Vitaphone discs. 20 minutes.

TWO TARS *

(1928)

\$145

Two sailors on leave. Stan and Ollie pick up a couple of flappers for a joy ride in the country. En route they encounter a massive traffic jam. Ollie intervenes, motorists' tempers flare, and an endless line of Model Ts is more or less systematically pulled apart, crushed, smashed or otherwise ruined. One of their funniest, and most famous comedies. Silent, with added music score. 22 minutes.

WRONG AGAIN *

(1929)

\$145

When the famous "Blue Boy" painting is reported stolen, stable hands Stan and Ollie confuse it with "Blue Boy," the race horse. They try to return him to the art collector who, unaware of the confusion, instructs them to bring it in and put it on the piano. A very funny film written and directed by Leo McCarey, with a wonderful orchestral score transferred from original 1929 Vitaphone discs. 21 minutes.

USC
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COMEDY CLASSICS: Laurel & Hardy

YOU'RE DARN TOOTIN' *

(1928)

\$145

Working as bandmen in a municipal orchestra, Stan and Ollie antagonize the conductor by missing their musical cues and shuffling all the sheet music. Deciding that they'll ruin his performance no more, the conductor opens the door on a new career for the Boys, as street musicians. Playing clarinet and French Horn as best they can, the sidewalk twosome is doing none too well. Falling through manholes, tangling with traffic, and quarreling with cops, the Boys are spectacularly unsuccessful. Finally, tempers flare even between Stan and Ollie (Hardy says, "I wouldn't mind training a seal or an elephant -- but you're hopeless"), precipitating an eye-poking, coat-ripping, shin-kicking, pants-pulling exchange that soon envelops scores of passersby in a huge free-for-all! It's all topped by what is probably Laurel and Hardy's neatest closing gag ever. The synchronized music and effects, particularly on a silent comedy with music as its theme, make a great addition to a terrific film! Supervised by Leo McCarey; directed by Edgar Kennedy. 21 minutes.



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.

Sound Shorts

BELOW ZERO *

(1930)

\$145

Laurel and Hardy are street musicians -- Stan is on the portable organ, and Ollie plays bass -- passing a hat for what meager income comes their way. But then they find a billfold *and bills*, invite the cop on the beat to lunch, and discover the wallet is his! Original main titles: 21 minutes.

BERTH MARKS *

(1929)

\$145

Stan and Ollie are a "big time" vaudeville team enroute from one theater to another in the upper berth of an open section pullman. Only the second Laurel & Hardy talkie, the film is largely improvised and is based on Stan's memories of life as a travelling music-hall performer. Original main titles: 21 minutes.

BRATS *

(1930)

\$145

Playing both fathers and sons, Stan and Ollie babysit their respective juniors. Chips off the old blocks, the junior destroyers almost break up the long friendship between their parents. Oversized sets and props used to create the illusion of the Boys as boys make BRATS unique. Original main titles: 21 minutes.

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 commanded by the fleas. Landlord Billy Gilbert, whose wife's name happens also to be Ethel, hears Hardy

COME CLEAN *

(1931)

\$145

Ollie and his wife are looking forward to a quiet evening at home -- only to have the doorbell ring and discover "those Laurels." The Boys go out for some ice cream and, on their way home, are innocent spectators at Mac Busch's "suicide." They bring her to the Hardy's apartment and spend a hectic evening trying to hide the floozie from their wives! With Mac Busch and Gertrude Astor; "Film Classics" titles. 22 minutes.

COUNTY HOSPITAL *

(1932)

\$145

Ollie is in traction recovering from an accident, and Stan pays a visit with a sympathy gift of hard-boiled eggs and nuts! But the visit turns out to be more adverse to Ollie's well-being than the accident. COUNTY HOSPITAL was the first two-reel comedy ever chosen for showing at the famous Roxy Theater in New York. 19 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. "Film Classics" titles. 21 minutes.

HOG WILD *

(1930)

\$145

Ollie has promised his wife he will put a radio aerial on the roof and Stan arrives just in time to "help." The climax comes when the ladder to the roof, balanced on top of a Model T, takes off in city traffic with Ollie on top and Stan along but not really at the wheel. "Film Classics" main titles: 20 minutes.

Cinematic Arts
Hugh M. Hefner Moving Image Archive

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COMEDY CLASSICS: Laurel & Hardy

THE HOOSE-GOW *

(1929)

\$145

"One of Laurel and Hardy's best early talkies" according to historian Randy Skretvedt, *THE HOOSE-GOW* from Blackhawk is better yet because we are using excellent new picture and sound negatives, with all original titles. Set in the days of prohibition, our boys are among the occupants of a paddy-wagon being delivered to the penitentiary because they were "watching a raid"! They prove themselves no more adept at dealing with jail than at escaping it -- but the grand climax is a gooey rice-throwing melee which begins when Stan tries to plug a leak, chopped by Ollie's pick, in the radiator of the governor's official car! With Tiny Sandford, Jimmy Finlayson; 18 minutes.

LAUGHING GRAVY *

(1931)

\$145

This Laurel & Hardy comedy of 1931 is considered by many to be a talking version of their silent comedy of two years previously, *Angora Love*. We'll admit that there are similarities, but a story built around a goat (as in *Angora Love*) as opposed to an appealing little dog (as in *Laughing Gravy*) sets up an entirely different interplay of situations in the film and of sympathies and responses in the audience. Except for the landlord played by Charlie Hall, the drunk by Arthur Houseman, and the very brief appearance of an officer of the law, this film is all Laurel and Hardy -- and the little dog, *Laughing Gravy* -- and the attempt of the boys to give shelter in their room to their animal friend on a cold and snowy winter's night. (Phonetic Spanish Reel 3 is also available; see next description.)

LAUGHING GRAVY (1931) SPANISH REEL THREE *

Separately, \$75.00

If ordered with the complete film in English, \$65.00

In the early years of talkies, Laurel & Hardy performed in Spanish, French, German and Italian versions of some of their movies. The boys managed the foreign tongues with help from dialogue coaches and phonetic translations; native speakers often replaced the English cast in supporting roles. We are told that Laurel & Hardy's awful pronunciation made their films funnier than ever in foreign lands.

The Spanish last reel of *LAUGHING GRAVY* begins just before the present ending of the English film and consists of a long, extra sequence made for all versions but retained only for export, perhaps because the gay subtext is a bit too blatant. In it, Laurel (Flaco) is offered an immense inheritance provided he leaves Hardy (Gordo). Satirizing every lachrymose ending ever filmed, Stan eventually chooses Ollie over wealth. Most of the dialogue is in the competent mouth of the Hispanic actor who replaces Charlie Hall as the landlord, but Stan has a few lines and Ollie speaks quite a bit. There are no English subtitles, but with each copy sold we will send the detailed synopsis from Randy Skretvedt's outstanding book *Laurel & Hardy, The Magic Behind the Movies* (reproduced with the author's permission). 11 minutes.

THE LAUREL AND HARDY MURDER CASE *

(1930)

\$210

Here's a creepy "haunted house" thriller that burlesques the old-dark-house mysteries of the 1920's. Stan and Ollie become involved with a strange butler, the police, heirs,

black cats, and a stormy night complete with lightning flashes, screams, murder and suspects. Why? All because Ollie thinks Stan is the long-lost heir of the late tycoon Ebenezer Laurel! "Murder in the worst degree ... dare we say 'you'll die laughing'?" Original main titles; 28 minutes.

THE MUSIC BOX *

(1932, Academy Award for Best Short) \$210

Stan and Ollie must deliver a player piano up a very long, very steep flight of steps to the home of Professor Theodore von Schwarzhoffen (Billy Gilbert). Sisyphus reduced to the absurd. Original main titles; 30 minutes.

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. The new baby creates a new set of problems and laughs. 21 minutes.

THEY GO BOOM *

(1929)

\$145

Stan is taking care of Ollie who has a cold, but in the course of his ministrations he punctures a water pipe, parboils his patient's feet, and eventually destroys the whole one-room apartment which Ollie rents from long-suffering Charlie Hall. Laurel and Hardy's fifth talkie for Hal Roach, the film mines every comic possibility of its one-set situation. Blackhawk enhanced the original sound from disc with a formidable explosion which was evidently beyond the recording capability of 1929 (when a gunshot had to suffice!) 21 minutes.

UNACUSTOMED AS WE ARE *

(1929)

\$145

UNACUSTOMED AS WE ARE, Laurel and Hardy's first sound comedy, opens with the original main titles. Next, we find Ollie bringing friend Stan home for dinner -- without any advance warning to his wife, who's had enough and goes home to mother. With Ollie and Stan on their own, Ollie announces that he'll "cook a meal like you've never eaten!" After the oven blows up, the Hardy's neighbor, Mrs. Kennedy, wife of Officer Kennedy, comes over to help. But Mrs. Kennedy loses her dress in the kitchen chaos just about the time Officer Kennedy appears on the scene. She hides, but imagine the spot our innocent boys are in. 22 minutes.

"One of the best movie books of all time" ..

West Coast Review of Books

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LAUREL AND HARDY - THE MAGIC
BEHIND THE MOVIES
by Randy Skretvedt

available from Moonstone Press, P.O. Box 142, Beverly Hills, CA 90213. Paperback, \$14.95 + \$1.50 postage and handling; California residents add tax.

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COMEDY CLASSICS

"Our Gang" Comedies

with Hal Roach's Little Rascals

* Restricted to U.S. and Canada

Silent Shorts

(with added music scores)

CAT, DOG & CO. *

(1929)

\$145

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, cats, rats and dogs. Score from 1929 Vitaphone disc; original main titles. 21 minutes.

THE SPANKING AGE *

(1928)

\$165

Newly restored, THE SPANKING AGE is one of the rarest extant Our Gang comedies, never televised nor circulated on film since its first release by MGM in 1928. It's also a real charmer!

Wheezer and Mary Ann are neglected in favor of their stepmother's own unctious child, Jean Darling. The old meanie abuses the two kids, who take it out on Pete the Pup, who in turn goes after the cat. "Spanked if they did, spanked if they didn't... so they did...". Mary Ann decides to throw an elegant party with homemade shrimp salad and invites the Gang to the culinary disaster which results.

Beyond its wit and general felicity, THE SPANKING AGE is a real stylistic experiment. Its camera always assumes the child's point of view, so adults are shown only from the waist down. Perhaps director Robert McGowan was tired of the publicity being given to fancy imported filmmakers and wanted to show that even the humble two-reel comedy could scale the heights of cinema art! Very nice prints; score from MGM Vitaphone discs. 20 minutes.

SPOOK SPOOFING *

(1928)

\$145

Farina, Joe, Wheezer and all the Gang have a comedy here of graveyards and ghosts ideal for Halloween. Farina brags that his "mumbo jumbo" charm will protect him; Toughy picks a fight, and when Farina invokes the charm, Toughy pretends to die. The last laugh is on the pranksters when they experience an eclipse of the sun. Pipe organ score by John Muri. 22 minutes.

WIGGLE YOUR EARS *

(1929)

\$145

Mary Ann loves that Harry can wiggle his ears; but when Jean comes on the scene, Harry says he'll wiggle only for her from now on. Farina counsels Mary Ann that the way to win her man back is to be a flapper, so that's what she does. Meanwhile Joe is after Mary Ann's affections and decides the surest way to woo her is to wiggle his ears. So he goes after her with an elaborate device and with the Gang at the wiggle controls. The musical score is synchronized from the 1929 MGM Vitaphone discs. 21 minutes.

Sound Shorts

BIG EARS *

(1931)

\$145

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. Original main titles; 22 minutes.

BORED OF EDUCATION *

(1936, Academy Award Winner)

\$75

Facing a new school year and a new teacher, Spanky and Alfalfa contrive to skip class by rigging a phony, bulging toothache with a balloon. Their scheme seems to work. Problem is, once they've left class, the would-be truants discover their pretty, new teacher has arranged an ice cream party to teach them a lesson, and now the two fakers have to get back INTO school. Except for the balloon stopper he swallows, Alfalfa's in fine voice for the finale song, "Believe Me, If All Those Endearing Young Charms." BORED OF EDUCATION, a slick remake of the more famous TEACHER'S PET, was the first Our Gang single reeler after fifteen years of the two reel format and the winner of the Academy Award for Best Short Subject of 1936. Original main titles; 11 minutes.

DIVOT DIGGERS *

(1936)

\$145

Our Gang is out for a game of golf, complete with a set of custom clubs -- a laddling 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. Original main titles: 15 minutes.

THE FIRST SEVEN YEARS *

(1930)

\$145

This "Our Gang" comedy explores the age-old situation of two boys (Jackie Cooper and Speck Haines) seeking the affection of one girl (Mary Ann Jackson). A friendly rivalry degenerates into fistcuffs and finally into a duel. Instead of each other, they manage to cut hanging laundry, car tires, barn doors and even innocent bystanders. They enlist the aid of officer Edgar Kennedy, Speck's dad, Jackie's grandma, and even Pete, the halo-eyed pup. 19 minutes.

"...the first real 'winner' of the sound era, a delightful short that works in every respect..." - Leonard Maltin and Richard W. Bann, *Our Gang: The Life and Times of the Little Rascals*.

FORGOTTEN BABIES *

(1933) \$145

Spanky's friends are burdened by responsibility -- school all week and baby-sitting on Saturdays with no time for skivvy 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.

FREE EATS *

(1932) \$145

The Gang is invited to a lawn party. Among the others present: two midget pickpocket/safecrackers dressed as infants. This was the debut film of Spanky McFarland, then aged three. Spanky could barely walk and talk but his presence before the camera is already natural and charming. Other Gang members include Stymie, Wheeler and Dorothy DeBorja; the adult players include Billy Gilbert and Dell Henderson. 19 minutes.

HEARTS ARE THUMPS *

(1937) \$75

It's Valentine's Day at school, and the boys and girls exchange valentines, all except these sturdy individualists Spank, Alfalfa and Buckwheat. Spanky swears his companions into the He-Man/Woman-Haters Club. They promise "not to fall for this valentine business because girls are bunk." But, the boys hadn't reckoned on Darla. No sooner has Alfalfa taken the vow, than he is lured by her winning smile and luscious lunch. "A fast moving, entirely satisfying one-reeler" (Leonard Maltin and Richard W. Bann, *Our Gang*) 10 minutes.

HELPING GRANDMA *

(1931) \$145

An uncomplicated battle of underdogs against the bad guys. HELPING GRANDMA pits the Gang and a kindly older lady against a larger-than-life crooked buyer who wants to con her out of her General Store, which the Gang delights in helping her "manage" (candy is a fringe benefit). Meanwhile, a pair of honest chain store gents are prepared to offer her top dollar for the place, but they call on Grandma while she's out, and the Gang mistakenly tries to discourage the sale (Jackie Cooper warns, "Now, you couldn't sell many chains in this town anyway"). Undaunted, the two reps promise they'll be back. Later, in a D. W. Griffith-like sequence, poor Grandma is prepared to sign away her store to the skinflint, while the chain store people are racing across town to halt the swindle and make an even more substantial final offer. Will they make it in time? Will Grandma sign the contract first? Will the cheat get the store? (Don't be too sure!) The story outline may be melodrama, but the film itself is pure, unadulterated comedy, with lots of clever quips and funny gags for Stymie, Wheeler, Jackie Cooper and Chubby, and a rousing, intricate incidental music score to enhance it all. Original main titles; 21 minutes.

HIDE AND SHRIEK *

(1938) \$75

The Gang spoofs detectives, gets packed in crates, and encounters ... "ghosts." The last Our Gang Comedy produced by Hal Roach Studios, the featured kids are Alfalfa, Buckwheat, Porky and Darla. Original main titles; 11 minutes.

HOOK AND LADDER *

(1932) \$145

Every kid dreams of being a fireman, but the Gang decides to *live* its dreams. Their fire engine is an amazing contraption that wobbles from side to side, but they actually succeed in putting out a fire. With Dickie Moore, Stymie, Spanky and Spud. Original main titles; 19 minutes.

THE KID FROM BORNEO *

(1933) \$145

Spanky's ne'er-do-well uncle comes to the Gang's hometown to show a wild man from Borneo; the kids mistake the attraction for the impressario. "What makes him so black?" asks Stymie. "My mother says he's the black sheep of the family," replies Dickie Moore. There's lots of action when the Gang thinks the wild man from Borneo is going to eat them. "I don't think I'll taste so good," says Spanky. "Mom says I'm spoiled." A comedy with good dialogue and effective gags. Original main titles; 19 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. Original main titles; 17 minutes.

MAMA'S LITTLE PIRATE *

(1934) \$145

Dreams of pirate's treasure lead the Gang into a huge subterranean room filled with towering furniture and a giant footprint on the muddy floor. Spanky, Stymie, Scotty Beckett and Buckwheat in this surreal comedy. 19 minutes.

MIKE FRIGHT *

(1934) \$145

starring Spanky, Scotty, Stymie, Tommy Bond and Leonard Kibrick with James C. Morton, Charlie Hall and Marvin Hatley

The Gang enters their international Silver String Submarine Band in an audition on a radio broadcast. The station manager needs to impress a skeptical sponsor so he recruits what he believes to be the finest kiddie talent available. Our Gang's makeshift band is a last minute entry booked over the phone, sight unseen. The name of their group at least sounds important. Arriving at the station, the shabby-looking Little Rascals disrupt everyone from the elevator operator to the harried on-air announcer. Since no one believes ragamuffin kids carting such junky-looking

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homemade instruments could possibly be any good, the Gang's number is postponed, and instead the studio audience is treated to a parade of ultra-cutesy child-acts, such as an ensemble of pint-sized chorines cooing "Honolulu Baby." Both Our Gang and the sponsor are underwhelmed, to say the least, by these well-rehearsed professional kiddies who just know they're adorable. The sponsor decides he's heard quite enough, and heads for the exit. With no one left to perform, the desperate manager summons the raggedy International Silver String Submarine Band. As he follows the sponsor to the door, both are stopped short by the Gang's surprisingly stirring rendition of "The Man on the Flying Trapeze": the music these enthusiastic kids are making just fits the bill, and so Our Gang gets the job!

Phonies, stuffed shirts, and prissy kids always bring out the best in Our Gang, as MIKE FRIGHT demonstrates so wonderfully well. The vicarious enjoyment we experience at watching the down-to-earth Little Rascals puncture pretense is a tonic one can never get too much of. MIKE FRIGHT is just such a tonic. It's funny, endearing, and never fails to bring an appreciative audience to life. 18 minutes.

OUR GANG FOLLIES OF 1936 *

(1935)

\$145

The Gang stages a polished musical revue in their cellar theater all by themselves. The string of charming novelty acts includes Alfalfa's parody of Gene Autry -- and a total cast of more than one hundred children. Original main titles: 18 minutes.

PUPS IS PUPS *

(1930)

\$145

The Gang enters their pets (everything from a parrot to a pig) in a high-society pet show, which turns into a shambles when the unruly critters appear. With Wheezer, Farina, Jackie Cooper and Chubby, this is one of the most charming of all the films in this long series. Original main titles: 19 minutes.

SPOOKY HOOKY *

(1936)

\$75

Circus wagons clatter by the schoolyard one hot afternoon. As class adjourns, Spanky, Alfalfa, Buckwheat, and Porky conjure up strangely communicable colds. After placing a phony written "encure" on the teacher's desk, they discover that she has planned a class trip to the circus for -- the same day. Colds turn to cold sweat as our Gang tries to repossess that note locked inside the school. After an unsympathetic janitor refuses them entrance, our pint-sized heroes plan a nocturnal break-in. Winds howl and rain falls upon their somewhat shaky return. A skeleton, a janitor, and the Rascals, all in the dark school, make the climax exciting and the resolution typically delightful. Original main titles: 11 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 fiancée, says their next 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.

Charlie Chaplin

The Keystone Comedies

Chaplin came to the movies in late 1913 when he was signed by Mack Sennett to appear in Keystone Comedies. During his time there, Charlie honed his style based on pantomime skills from his music hall days, and his comedy character took form. Although he began at a generous \$150 a week, he was signed by Essanay at \$1250 a week in December, 1914.

DOUGH AND DYNAMITE

(1914)

\$145

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.

THE KNOCKOUT

(1914)

\$145

It's the fight of the century -- Fatty (Roscoe Arbuckle) vs. Cyclone Flynn (Edgar Kennedy). How did Fatty get into this mess? Simple -- he's practiced punching Al St. John for so long he can't lose. The money's on our local boy even though the odds and Referee Charlie are with Cyclone. While Fatty wins with the help of Mack Swain's six-shooters, the two-man bout becomes a classic Keystone chase, complete with those knockabout clowns of the cinema, the Keystone Cops. This silent comedy is excerpted in the recent *Cinema Paradiso* and is a very presentable print copied from a 35mm fine grain master. 30 minutes at 18 fps.

MABEL'S MARRIED LIFE

(1914)

\$75

Chaplin's 19th film and the last in which he was directed by someone else -- in this instance, co-star Mabel Normand. The plot is based on a combination of park flirtations among various married individuals and Charlie's stage-proved drunk act; the threads come together in a very funny sequence when spifficated Charlie mistakes a sparring dummy for adversary Mack Swain. With added music score by Gaylord Carter at 18 fps. 16 minutes.

THE ROUNDERS

(1914)

\$75

Fatty Arbuckle, Charlie Chaplin, Charley Chase, Minta Durfee, Phyllis Allen, Al St. John

Charlie and neighbor Fatty arrive home tipsy and are met by their irate wives. Such a loud fuss ensues across the hall that Charlie's wife sends him to stop the mayhem. Soon everyone is involved in the fracas, and while the wives swing at each other, the boys slip away. Outstanding ensemble playing by Chaplin and Arbuckle; very good print quality. One of the most enjoyable Keystones. 13 minutes at 18 fps, silent.



The Essanay Comedies

During the Essanay period, Chaplin began to come into his own. With more time devoted to preparation, his unique talent was in greater evidence, with less and less dependence on slapstick. Almost all of the Chaplin Essanays are two-reelers, and all were painstakingly produced. But his popularity so skyrocketed in 1915 that Mutual was able to sign him away from Essanay in February, 1916.

A NIGHT OUT
(1915)

\$145

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 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..

SHANGHAIED
(1915)

\$145

The ship owner figures that his best chance to come out financially is to find a way to collect the insurance money. With Chaplin are Wesley Ruggles, cast as the ship owner; Edna Purviance as his daughter; John Rand as the ship's mate; and Billy Armstrong, Paddy McGuire and Leo White as the shanghaied men. Among the highlights is Charlie's attempt to serve meals aboard the rocking ship. 26 minutes at 18 fps, silent.

The Mutual Comedies

Charles Spencer Chaplin signed a contract with the Mutual Film Corporation on February 25, 1916, at an unprecedented \$670,000 for a series of twelve two-reel comedy productions. "It means that I am left free to be just as funny as I dare," announced Chaplin, "to do the best work that is in me..." Beginning in March and for the next sixteen months, Chaplin supervised production, wrote, directed and starred in twelve two-reel comedies that for pure vitality, conciseness and imagination have remained the most astonishing achievement of his career. In breathtaking succession month by month came *The Floorwalker* (May, 1916), *The Fireman* (June, 1916), *The Vagabond* (July, 1916), *One A.M.* (August, 1916), *The Count* (September, 1916), *The Pawnshop* (October, 1916), *Behind the Screen* (November, 1916), *The Rink* (December, 1916), and at only a slightly slower tempo, *Easy Street* (January, 1917), *The Cure* (April, 1917), *The Immigrant* (June, 1917), and *The Adventurer* (October, 1917). In these twelve two-reelers, Chaplin is the flirt, the romantic, the eternal opportunist whose quickness of mind and physical dexterity give him advantage over the most rich and powerful. In them, he is the inspired buffoon who exposes man's vice and folly, his abuses and shortcomings, yet in some divine gesture finds meaning to life in the strength and beauty of ideal love. It is strangely ironic that a baggy-trousered individual with floppy shoes, cane and derby, who walks with an awkward shuffle can, in one miraculous instant, leap and bound, pirouette and slide through the air with the ease of an acrobat. But this sprite, this imp who can fly through the legs and clutching hands of mountainous Eric

Campbell, will escape only to stumble awkwardly into another day and more trouble. The little tramp is really his own worst enemy, a victim of his own nature--restless, easily distracted, self-indulgent and fiercely independent. "Fulfilling the Mutual contract, I suppose, was the happiest period of my career," recalled Chaplin nearly fifty years later. "I was light and unencumbered, twenty-seven years old, with fabulous prospects and a friendly, glamorous world before me. Within a short time I would be a millionaire -- it all seemed slightly mad." Film Preservation 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 at 24 frames per second. These editions are fully titled.

THE ADVENTURER
(1917)

\$145

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 Hitzzonner's daughter, Edna. To escape the pursuing police, Charlie at one point successfully disguises himself as a lamp! 21 minutes.

BEHIND THE SCREEN
(1916)

\$145

A parody of life at the Mack Sennett studio with Charlie as David, the assistant stagehand to lazy Goliath, brilliantly played by Eric Campbell who earned screen immortality as the "heavy" in this comedy series. The wind-up is a pie fight to end them all. 21 minutes.

THE COUNT
(1916)

\$145

The fifth of Chaplin's famous series of comedies made for Mutual is characterized by fast action and fine examples of Chaplin pantomime. Charlie, a very bad tailor's assistant, is fired by the boss (Eric Campbell) who subsequently finds a note from his customer, Count Broko, expressing regrets to Miss Moneybags (Edna Purviance) because he is unable to attend her party. Eric impersonates the Count while Charlie is visiting in the servants' quarters at the Moneybags mansion. Of course, ex-boss and ex-employee recognize each other, and Charlie is thus introduced as the secretary of the fake count. Charlie takes full advantage of the situation and of the chance to dance with Miss Moneybags, a comic highlight of the film. 21 minutes.

THE CURE
(1917)

\$145

In this comedy, Charlie appears as a sophisticated bon vivant, addicted to alcohol and visiting one of the "springs" of the day where the "cure" is administered. But the revolving door snares him; he tries to snare Edna who is trying to ward off lecherous, gout-ridden Eric Campbell; his massage turns into a delightful tableau and ballet, and his stash of liquor finds its way into the mineral spring with devastating and hilarious results. 21 minutes.

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EASY STREET

(1917)

\$145

Charlie is "saved" when he visits the Rescue Mission on Easy Street, the toughest neighborhood in town, and he falls in love with evangelist Edna. Determined to make good, he becomes a patrolman. Policemen never return from Easy Street, but Charlie triumphs: "Love backed by force, Forgiveness sweet, Bring hope and peace to Easy Street." Blindingly funny and deeply moving -- and this is the best-looking 16mm print of this comedy available in decades. 20 minutes.

THE FIREMAN

(1916)

\$145

with Edna Purviance, Eric Campbell, Lloyd Bacon, Leo White, John Rand, Frank J. Coleman and James T. Kelley

Charlie is driver of a pumper wagon in this one and gets involved in an arson plot hatched by his girl's father and fire chief, Eric Campbell. When the lady gets trapped in the fire, he rushes to the scene minus most of the engine, but makes an heroic rescue anyway. One of our best-looking Mutual prints, the comedy also gains by substantial location work around semi-rural Los Angeles. 21 minutes.

THE FLOORWALKER

(1916)

\$145

Charlie's first comedy in this famous group of twelve Mutuals has him dealing with a pair of escalators (and a department store detective) in escapades in the slapstick tradition of his earlier Keystone and Essanay productions. In the process, he thwarts some skullduggery on the part of the manager making off with the day's receipts -- and he wins the girl. 22 minutes.

THE IMMIGRANT

(1917)

\$145

Edna and Charlie are steerage passengers en route to America; later they meet again in a restaurant. On these spare bones, Chaplin hangs one of the most adroit and substantive comedies of the silent era. 21 minutes.

ONE A. M.

(1916)

\$145

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 PAWN SHOP

(1916)

\$145

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 PAWN SHOP is particularly notable for its use of props. It is so replete with comic transformation that neither Gilbert Selles (*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.

THE RINK

(1916)

\$145

Charlie is a clumsy waiter who serves a live cat to a restaurant patron and makes out the check by examining what Mr. Stout has spilled on his suit. Then it's off to Edna's skating party, where Chaplin shows amazing grace and agility on roller skates. Love, jealousy, falls and speed combine in a film favorite. 22 minutes.

THE VAGABOND

(1916)

\$145

This is Charlie in an outstanding performance as a street violinist, and in a film, which more than any other up to that time, anticipates the pathos that was to become so much a part of Chaplin's later great films such as *The Kid*, *The Gold Rush* and *City Lights*. Charlie befriends and rescues a young girl, played by Edna Purviance, who has been kidnapped by gypsies. Through a series of circumstances, her wealthy mother locates her and takes her back home, leaving Charlie heartbroken and alone. But there is a happy ending. 23 minutes at 24 fps.

Charley Chase

ALL TEED UP *

(1930)

\$145

Charley Chase meets Thelma Todd at a lunch counter, and pretends to be a golfer when he doesn't even know the game uses clubs! An amazing run of beginner's luck ends when crusty Dell Henderson conks Charley with a ball, which leads to devastation on the links. But Thelma meant him to go to the course across the street, so all's well until he asks her father, Edgar Kennedy, about the stock market! Kennedy also directed this well-paced comedy, and there's nice balance between visual and verbal humor, clever use of non-synchronous sound, and a lovely over-the-shoulder look at semi-rural Los Angeles. But the big surprise comes when Charlie breaks a prized set of golf clubs one by one over his knee and utters a clear, undeleted expletive! Prints are excellent, with original titles. 21 minutes.

THE CHASES OF PIMPLE ST. *

(1935)

\$145

Ah, for the joys of having your sister-in-law living with you, Charley might say; he can't even get in his own bathroom in the morning to shave. He dresses himself, unwittingly, in two pairs of pants. Leaving for work, his wife tells him to "smile and the world smiles with you." When everyone laughs as he walks to work, he thinks it's because he's smiling. That evening his wife is mistaken for his sister-in-law and out she goes with the boss' out-of-town client! With Betty Mack; directed by Chase (under his real name, Charles Parrott). "Film Classics" main titles; 20 minutes.

CRAZY LIKE A FOX

(1926)

\$145

Two millionaires want their respective son and daughter, who have never met, to marry. The son is Charley; the daughter is Martha Sleeper. The kids do everything they can to avoid the matchmaking situation, only to meet each other and fall in love without any "help" at all. One of the outstanding Chase two-reelers directed by Leo McCarey, this film is offered for the first time from Blackhawk in 16mm. The prints have all original Pathe titles and are beautiful except for an intermittent white scratch printed through from the original camera negative in portions of the second half. Silent; 20 minutes at 24 fps.

COMEDY CLASSICS

A HASTY MARRIAGE *

(1931) \$145

The trolley car setting of this Charley Chase comedy, unavailable since the 1970's, makes it more appealing today than when first released. Charley has ambitions to become a streetcar motorman but in the depression days of 1931, the trolley company is hiring only married men. Gay (Lillian Elliot) and Charley decide to have a "hasty marriage" despite the opposition of her mother. Most of the action takes place around, inside and on top of the trolley car -- with James Finlayson at the controls! 21 minutes.

HIGH C'S *

(1930) \$175

HIGH C'S stars Charley Chase as a World War I draftee who is sent to France where he meets and is wooed by Thelma Todd. When he runs into the Ranch Boys, it's song at first sight proving that war ... at least in this movie ... doesn't have to be hell. This delightful film was such a success that Roach soon followed it with a sequel featurette, *Rough Seas*. 26 minutes.

HIS WOODEN WEDDING

(1925) \$145

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. With Katherine Grant; silent with music added. 22 minutes.

THE PIP FROM PITTSBURGH *

(1931) \$145

Having been stung before on a blind date, Charley decides to make himself as distasteful as possible. Imagine his dismay when he sees that his date is the beautiful Thelma Todd! He does his best to undo everything in perhaps his funniest sound comedy. 21 minutes.

PUBLIC GHOST NO. 1 *

(1935) \$145

Charley becomes a salesman for the Elite House Haunting Corporation. His first client is a real estate agent who sold a mansion to Clarence Wilson and who now wants to get it back for the former owner, who will double the price at which he sold it. 20 minutes.

WHISPERING WHOOPEE

(1930) \$145

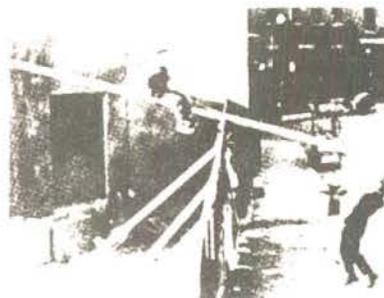
Charley Chase hopes the Rockaway Chamber of Commerce will buy some property he has there -- if he shows their purchasing committee a good time. To cinch the sale, Charley hires three, er, ladies of the evening to whoop things up big. But instead of the original buyers, Rockaway sends three dourpusses. All looks bad until Charley breaks the ice with a game of post office, and the butler serves practically pure alcohol billed as juice. This very funny film ends with a seltzer fight on a truly Wagnerian scale. Featuring Anita Garvin, Thelma Todd, Dell Henderson, Carl Stockdale; directed by James W. Horne. 21 minutes.

Buster Keaton

COPS

(1922) \$145

A nice-looking and complete print of Buster Keaton's encounter with 1,000 policemen. Silent with a pipe organ score by Gaylord Carter. 19 minutes.



ONE WEEK

(1920) \$145

With the release of ONE WEEK in 1920, a young man named Buster Keaton emerged as one of the major comedians of the silent era. Trade papers called this short subject "the comedy sensation of the year" and exhibitors soon combined Keaton subjects to make up an entire show.

Buster and Sybil Seely are just married, and Uncle's present is a new, prefabricated home. But there's one little hitch -- the newlyweds have to assemble it themselves! Looks easy enough, but Sybil's rejected suitor switches numbers on the boxes and Buster's problems begin. Come the arrival of the guests at the housewarming on Friday the 13th, and the real fun begins! The picture quality on this print is mediocre but the film is so incredibly clever that we're proud to offer it anyway. There is an excellent organ score by Gaylord Carter. 20 minutes.

Marie Dressler

DANGEROUS FEMALES

(1929) \$145

with Marie Dressler and Polly Moran; Produced by Al Christie. Released by Paramount Pictures. An escaped convict and an evangelist are both headed towards town. Which one has the widow Bascom let in? The original negative was available for this edition and prints are excellent. 21 minutes.

TILLIE WAKES UP

(1917) \$250

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 min. at 18 fps.

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From the Hal Roach Studio

* Restricted to U.S. and Canada

All-Star Comedies

CALL OF THE CUCKOOS *

(1927)

\$145

Guest appearances by Laurel & Hardy, Charley Chase, Jimmy Finlayson

Max Davison and Lillian Elliott are Mama and Papa Gimplewart and Spec O'Donnell is their son -- love's greatest mistake. Papa Gimplewart wants to sell their home because a bunch of cuckoos -- Laurel and Hardy, Charley Chase and Jimmy Finlayson -- live next door and think they are operating a school for radio announcers. Papa finally makes a deal, sight unseen and no questions asked, for a beautiful-looking home in a lovely section of the city -- only to find it to have been a quickie and subject to falling apart like a house of cards. Things climax when the relatives appear as housewarmers, but the final pay-off is the happy group of Stan, Ollie, Charley and Jimmy seen through the window exclaiming: "We've moved in next door!" Made by Hal Roach in 1927, this is a very satisfactory vintage comedy with particular appeal today because of Laurel and Hardy's guest appearance. 20 minutes at 24 fps; silent.

45 MINUTES FROM HOLLYWOOD

(1926)

\$145

with Glenn Tryon, Rube Clifford, Sue O'Neil, Charlotte Mineau, Stan Laurel and Oliver Hardy

While George M. Cohan immortalized New Rochelle in *45 Minutes From Broadway*, a famed stage play and movie of the era, Hal Roach seized the same concept for this parody. Join the fun as three rubes visit the cinema capital and run into a pair of crooks out to part the country folk from their bankroll. It's real life, but all so improbable that Glenn and his family think it's actually some producer's next hit film -- and no country boy would want to be left out of that. This is the first Roach film in which both Oliver Hardy and Stan Laurel appeared. For many years the Blackhawk copies of this film lacked the scene with Stan Laurel, but this new edition is fully restored. Audiences captivated with the glamor of the movie capital loved this; we think you will, too. 22 minutes at 24 fps.; silent.

Harry Langdon

THE BIG KICK *

(1930)

\$145

Harry Langdon's 1929-1930 series of two-reel comedies for Hal Roach has a terrible reputation. Some of the films may deserve it, but *THE BIG KICK* is very, very good. Although there is a story -- detective Edgar Kennedy, hot on the trail of two bootleggers, eventually captures them in a shootout at the gas station where Harry works -- Langdon's elf character spends most of the film in his own eccentric world, performing extended solo pantomime like a baby with an exceptionally long attention span! Langdon works off props -- a watering can, an air compressor, a balloon, a row of dummies -- and sets his own pace. The comedy makes a clever use of sound effects, and Harry has a few lines of

dialogue, but since there's hardly anyone for him to talk to, at least half the film is wordless (there is a musical score of breezy '20's favorites like "Ain't We Got Fun" and "What'll I Do?" checkerboarded with stock silent picture themes). *THE BIG KICK* compares favorably with the two-reel Mack Sennett comedies which made Langdon a star. Blackhawk's printing negative is made from a nitrate fine grain and quality is very good. 20 minutes.

THE SHRIMP *

(1930)

\$145

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.

Stan Laurel

JUST RAMBLING ALONG

(1918)

\$75

This early work of Stan Laurel exhibits an unusual, fascinating sense of timing and comedy expression, both brought to the screen from the stage. As a result, *JUST RAMBLING ALONG* shows a completely different style from the Stan Laurel of the twenties.

Stan is in front of a beach cafeteria, obviously out of funds. The management is on to him, for when he marches into the cafeteria with a string of dashing blades trailing bathing beauty Clarine Seymour, he is tossed out on his ear. But outside, the teenage son of the cop on the beat has just found fifty cents on the walk, and while he is displaying his loot, Stan grabs it and is back in the cafeteria, displaying it himself. Following an unsuccessful play for Clarine, Stan gets in line and, after sampling everything, ends up with a ten cent check. He moves to the same table as Clarine, who switches her \$1.50 tab for his and leaves. Stan gets it all over again when he attempts to pass the cashier! 13 minutes at 18 fps; silent.

THE NOON WHISTLE

(1923)

\$75

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 Laurel's early comedies for Hal Roach and demonstrates his rare ability to extract every possible laugh from a slender story. With Jimmy Finlayson and Katherine Grant; silent with music added. 12 minutes.

SHOULD TALL MEN MARRY? *
(1928) \$145

The film's working title was COWBOYS CRY FOR IT, and "it" is very ably provided in the personage of attractive Martha Sleeper. She is rancher Jimmie Finlayson's cute daughter who is vied for by Teddy Von Eltz (the worthy good guy) and Stuart Holmes (the bad guy). Although generically a Hal Roach All-Star short (meaning a casting repository for actors who had been stars or hopefully would be stars), it is actually a Stan Laurel comedy, and he receives top billing. Introduced by a title which reads, "He came from Arkansas, and his name was Bill -- so they called him Texas Tommy," he is teamed with Finlayson as the two seek to rescue Fin's kidnapped daughter from villainous Stuart Holmes. The concept is rife with comedic potential which is achieved with style by famed director Clyde Bruckman who, after a lengthy association with Buster Keaton, had just directed the classic pie-fight film, THE BATTLE OF THE CENTURY, released just two weeks before SHOULD TALL MEN MARRY? The film represents the last time Stan Laurel would ever work in front of a motion picture camera or a live audience without his partner, Oliver Hardy. Also, this is one of the last shorts Hal Roach would deliver to Pathe Exchange to fulfill their expiring contract before Roach allied with MGM. All original Pathe titles. 20 minutes at 24 fps.

see also **FRAUDS AND FRENZIES**

ZaSu Pitts - Thelma Todd

ON THE LOOSE *
(1931) \$145

The fifth of sixteen shorts this delightful comedy team made together, ON THE LOOSE ranks as one of their funniest, and the concluding cameo by Laurel and Hardy is the frosting on the cake.

Thelma and ZaSu are two working girls looking for a good time on the week-end. Unfortunately, every pair of men they meet insist on taking them to Coney Island for a good time. Coney Island is fun now and then, but not as often as the girls have seen it. Their walls are lined with ridiculous prizes, all the carnies know them and they can win any game handily. Two Britishers take them out, promising that this will be a date that is different and exciting. The girls wear elegant evening gowns, but alas Coney Island again. Beautiful and vivacious Thelma and the goofy mouthed ZaSu go through the park and the various amusements with hilarious sarcasm and slapstick. The next week-end they sit at home relieved, tired and determined never to go to Coney Island again when who should knock on the door but two dumb innocents in derbies who have come to show the girls a good time at ... where else? Coney Island! 18 minutes.

Thelma Todd - Patsy Kelly

BEAUTY AND THE BUS *
(1933) \$145

In the 1930s Hal Roach Studios tried, with a great measure of success, to create a female comedy duo with the impact of Laurel and Hardy. They enlisted as personages beautiful and refined Thelma Todd and scatterbrained Zasu Pitts. The contrast provided enjoyable chemistry as Thelma usually bailed the two out of predicaments of Zasu's making. In 1933 Pitts left Roach Studios, and her replacement was spunky Patsy Kelly, who came from a successful Broadway stint. The first two-reel Todd/Kelly was BEAUTY AND THE BUS with Charlie Hall, Tiny Sandford, Don Barclay and Tommy Bond. The girls win a car at a movie raffle after Patsy crawls

under the seat to recover the winning ticket she tore up. Patsy's big mouth gets them into hot water and the fracas continues as the roadways turn into Todd/Kelly pandemonium. For three years this snappy duo delighted audiences -- and they still will in this fine comedy short. 18 minutes.

DONE IN OIL *
(1934) \$145

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.

TOP FLAT *
(1935) \$145

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. Until the owners return, Patsy and friends (Fuzzy Knight and Garry Owen) drive Thelma crazy in this great comedy of errors. 18 minutes.

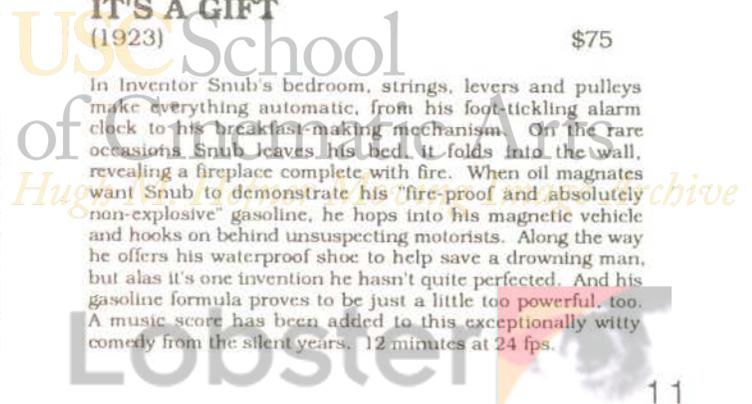
Snub Pollard

FRESH PAINT
(1920) \$75

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.

IT'S A GIFT
(1923) \$75

In inventor Snub's bedroom, strings, levers and pulleys make everything automatic, from his foot-tickling alarm clock to his breakfast-making mechanism. On the rare occasions Snub leaves his bed, it folds into the wall, revealing a fireplace complete with fire. When oil magnates want Snub to demonstrate his "fire-proof and absolutely non-explosive" gasoline, he hops into his magnetic vehicle and hooks on behind unsuspecting motorists. Along the way he offers his waterproof shoe to help save a drowning man, but alas it's one invention he hasn't quite perfected. And his gasoline formula proves to be just a little too powerful, too. A music score has been added to this exceptionally witty comedy from the silent years. 12 minutes at 24 fps.



COMEDY CLASSICS

Will Rogers

BIG MOMENTS FROM LITTLE PICTURES (1924) \$145

It's the idea of the century -- save time watching long feature films by getting to the heart of the matter immediately, with Will Rogers as your rope-twirling, gum-chewing, on-stage guide through a lively collection of skits on the careers of Valentino, Fairbanks, and the Keystone Comedies in this hilarious parody of moviedom, both in front of and behind the cameras. Disposing of Valentino (in *BLOOD AND SAND*) and Doug Fairbanks (in *ROBIN HOOD*) with a few quick jabs of his rapier-like wit, there's then a fast takeoff on the Fox weepie *OVER THE HILL* -- but Will Rogers has singled out Roach's arch rival Mack Sennett for in-depth treatment, resulting in the best imitation of the Keystone Cops ever put on film. Rogers is in costume as Ford Sterling, and diminutive Roach character actor Charlie Hall deftly essays Charlie Chaplin, with everyone burlesquing the Sennett antics and camera tricks that had established the Keystone Cops and Ben Turpin et al, as screen comedy institutions.

BIG MOMENTS FROM LITTLE PICTURES received lavish praise from exhibitors as a real moneymaker. It is as surely today a "must see" for film buffs, and anyone who enjoys Valentino, Fairbanks, Sennett's stable of Keystone comics, or particularly America's pre-eminent humorist, the comedy conscience of the nation, Will Rogers. Organ score by Gaylord Carter. 21 minutes.

From the Mack Sennett Studio

BARNEY OLDFIELD'S RACE FOR A LIFE (1913) \$100

Starring Mack Sennett and Mabel Normand

This fast-moving film's storyline has assumed legendary proportions in the annals of screen comedy. Spoofed countless times over the years, *BARNEY OLDFIELD'S RACE FOR A LIFE* is Mack Sennett's "original" burlesque on Victorian high melodrama, featuring a lovely young girl (Mabel Normand) kidnapped and menaced by a truly dastardly villain (Ford Sterling) who ties her to the railroad tracks before he's foiled by the girl's not-too-bright boyfriend (Mack Sennett). The thrilling chase involves a Santa Fe ten-wheeler No. 492 train and, of course, Barney Oldfield, the world's "fastest man on wheels." Stretch-printed for projection at 24 f.p.s., with a rousing organ score by John Muri. 16 minutes.

A CLEVER DUMMY (1917) \$145

Starring Ben Turpin with Juanita Hansen, Wallace Beery and Chester Conklin

Cross-eyed Ben Turpin, a recent acquisition from Vogue, began his Sennett career by playing the lower budget Keystones, not supervised by Sennett. Mack's studio manager urged Sennett to watch a clever single reel "Keystone" featuring Turpin. Sennett was overwhelmed with laughter and ordered additional shots made, bringing the comedy up to two-reel length. Thus in *A CLEVER DUMMY*, complete with Turpin's hilarious impersonation of an automaton, he came into the big leagues. 26 minutes at 18 fps; silent.

THE FATAL GLASS OF BEER (1933) \$145

"Taint a fit night out for man nor beast ..." W. C. Fields in a send-up of Yukon melodramas. 18 minutes.

A MOVIE STAR (1916) \$145 with Mack Swain, Louella Maxam, May Wells, Phyllis Allen, Harry McCoy

"It was Sennett's conviction that all comedy is based on tragedy. First you must have dramatic, tragic story, then it must be transmuted into comedy."

-- Gene Fowler (1931)

"In 1916 the Western film was in its heyday and Bill Hart the hero of countless thousands. Since nothing was sacred to Mack Sennett and his studio-full of irreverent comedians, a skit on the Western film was hardly to be resisted ... Mack Swain, who does a delicious bit of work as the hero, was an eminent member of the Keystone comedians and afterward played with Chaplin in *The Gold Rush* and other films."

-- Eileen Bowser (1968)

Produced at the peak of Triangle's attempt to elevate movies to the status of stage attractions, this very clever film is at once a burlesque of the Ince-produced Broncho brand two-reelers of earlier years, of the nickelodeon theaters which were quickly vanishing into film history, of the parvenu movie actor who invented past theatrical accomplishments, and of the film spectator who uses the screen as escape from his miserable dullness. But the self-referential complexity of this film calls forth memories of Buster Keaton in *Sherlock, Jr.* 25 minutes; silent.

TEDDY AT THE THROTTLE (1916) \$145

with Gloria Swanson, Wallace Beery, Bobby Vernon and Teddy the Keystone Dog; directed by Clarence Badger

One of the great Sennett comedies of the period -- elaborately produced and with many of the situations that made Sennett famous. The heroine is chained to the railroad track and rescued by her hero in the nick of time. Chases in automobiles -- close calls with speeding trains! Excellent prints from a nitrate original. 27 minutes with music track at 18 fps.

Roscoe Arbuckle

FATTY AND MABEL ADRIFT (1916) \$210

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.

FATTY'S TIN-TYPE TANGLE (1915) \$145

An outstanding example of Roscoe Arbuckle's work as writer, director and star for Mack Sennett, this film includes a young Edgar Kennedy in a supporting role, generous views of the studio environs, and a full-scale chase by the Keystone Cops. Fatty goes to the park to escape his terrorizing mother-in-law, is photographed in an innocent but apparently compromising situation with Edgar's wife, and the rest is non-stop action! The dexterous Arbuckle flips pancakes behind his back and, in many other delicious bits of business, demonstrates the artistry that instructed and inspired Charlie Chaplin and Buster Keaton, both of whom Fatty trained. Blackhawk added a pipe organ score which we don't recommend but we retain it for those who think any music is better than none. Prints have all original Keystone titles and are good quality. 33 minutes at 18 fps.

COMEDY CLASSICS

THE KNOCKOUT

(1914)

\$145

It's the fight of the century -- Fatty (Roscoe Arbuckle) vs. Cyclone Flynn (Edgar Kennedy). How did Fatty get into this mess? Simple -- he's practiced punching Al St. John for so long he can't lose. The money's on our local boy even though the odds and Referee Charlie are with Cyclone. While Fatty wins with the help of Mack Swain's six-shooters, the two-man bout becomes a classic Keystone chase, complete with those knockabout clowns of the cinema, the Keystone Cops. This silent comedy is excerpted in the current *Cinema Paradiso* and is a very presentable print copied from a 35mm fine grain master. 30 minutes at 18 fps; silent.

"MISS" FATTY'S SEASIDE LOVERS

(1915)

\$75

In "MISS" FATTY'S SEASIDE LOVERS, the rotund but balletic Roscoe Arbuckle was cast as the buxom daughter of the "moth ball magnate," summering at The Breakers, a fashionable resort hotel at the seaside. This gave the agile Mr. Arbuckle the opportunity to do a most effective female impersonation -- and to bring off a considerably more rough and tumble result on the beach than could have been achieved with any of the several Amazons then in the Keystone stock company. In addition to starring in this one reeler, Fatty was also its director. Be sure to watch for Harold Lloyd as an extra! 15 minutes at 18 fps; silent.

THE ROUNDERS

(1914)

\$75

Fatty Arbuckle, Charlie Chaplin, Charley Chase, Minta Durfee, Phyllis Allen, Al St. John

Charlie and neighbor Fatty arrive home tipsy and are met by their irate wives. Such a loud fuss ensues across the hall that Charlie's wife sends him to stop the mayhem. Soon everyone is involved in the fracas, and while the wives swing at each other, the boys slip away. Outstanding ensemble playing by Chaplin and Arbuckle; very good print quality. One of the most enjoyable Keystones. 13 minutes at 18 fps; silent.

See also *The Chaplin Keystones*.

From the Vitagraph Studio

A CURE FOR POKERITIS

1912

\$75

John Bunny's face and girth were the key to his success. At Vitagraph, from his first appearance in 1910 until his passing in 1915, he appeared in scores of one and two-reel comedies. And, almost always, Flora Finch was cast as his shrewish wife. Yet, few of Bunny's films exist because of Vitagraph's policy, at that time, of destroying the negatives of its productions once they had played out in general release. A vintage 35mm positive in the hands of an individual collector made possible Blackhawk's reproduction of A CURE FOR POKERITIS in a quality so fine that much of it looks as though the original negative was available for printing.

In this appealing comedy, Bunny plays the husband addicted to playing poker at the club -- and usually losing. He promises wife Flora that he'll give it up (with mental fingers crossed), but in no time at all he's conspiring with a fellow poker-player to get out of the house for the next game. But

Flora and a group of her friends band together to stage a raid, rent police uniforms, and move in. When the "policemen" place the poker-playing males on probation to their wives, it looks like the gals have won at last -- or have they? 17 minutes at 18 fps; silent.

FRAUDS AND FRENZIES

(1918)

\$145

starring Larry Semon with Stan Laurel

Made at the height of Larry Semon's career as a comedy star and producer for the pioneer Vitagraph comedy, FRAUDS AND FRENZIES is particularly notable because Stan Laurel co-stars. The two play convicts trying to evade work and plot escape. When they do finally escape, they become involved with a pretty girl -- only to discover she is the warden's daughter! All too soon, they are back in jail again.

Semon often said that "a comedian is only as good as his gags" and even though he quickly became jealous of Laurel and stopped working with him, Stan carried Semon's frenetic gag style into many of his own early productions for Roach. Although Semon produced, directed and starred in more than one hundred comedy shorts, they are rare today. This choice example was converted by Blackhawk in 1972 from a fine nitrate original, so print quality is excellent. 26 minutes at 18 fps; silent.

THE PROFESSIONAL PATIENT

(1917)

\$75

starring Mr. and Mrs. Sidney Drew

A Vitagraph production starring Mr. and Mrs. Sidney Drew and directed by Sidney Drew, this one-reel situation comedy is still enjoyable today because of its charming players. Laid off his job, Drew becomes a shill for a "painless dentist." His job: to smile winningly and assure nervous prospects that "it didn't hurt at all." Mrs. Drew, a lovely new patient with "a very sweet tooth" catches his eye; they meet again at Mrs. Van Schuylight's party where Drew's former employer hires him back at an increased salary. In the happy epilogue, their first child loses a baby tooth but assures the Drews that "it didn't hurt at all." Released by Blackhawk for the first time in 16mm. 13 minutes at 18 fps; silent.

THE SHOW

(1922)

\$145

Larry Semon was recognized as one of the greatest gagmen and physical comedians of all time. This zany movie shows why. Larry plays a property man who bounces from one pratfall to the next backstage at a variety show. On stage, a magician gets revenge on a skeptic by conjuring a rooster that spits in the skeptic's eye. While clearing his eye, a woman sits down in front of him wearing a chicken hat, which the skeptic promptly tries to kill. Larry, wildly swinging a broom, chases the rooster who drinks some nitroglycerin and spits it at Larry. Explosive sequences follow. In the chaos, the leading lady is robbed, and one of Semon's famous chases begins. Neither the budget nor the stuntmen are spared as Larry pursues the cops who chase the crooks. Trains, cars and houses are demolished in the action that follows. The gags are constant, well-paced and perfectly executed.

Semon rivaled Keaton, Lloyd and Chaplin in popularity during his outstanding Vitagraph work in the early twenties. Because relatively little of this material survives, we are elated to offer you a chance to see this legendary silent clown. 26 minutes, with added music score at 18 fps.

US School
of Cinematic Arts
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Lobster 13

COMEDY CLASSICS: More from the Golden Years

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 minutes at 18 f.p.s.

THE STOLEN JOOLS (1931)

\$145

A legendary, star-studded fund-raising film (for National Variety Artists relief) in which Norma Shearer's stolen jewels become the object of a massive search by 28 top Hollywood stars of the period, including Wallace Beery, Joan Crawford, Irene Dunne, Gary Cooper, Maurice Chevalier, Buster Keaton, Laurel & Hardy, and Edward G. Robinson. Production was financed by Chesterfield cigarettes but their commercial has been removed from this edition. 20 minutes.

LANDMARKS OF EARLY CINEMA

Beginnings

1893-1903 -- WESTERN TRAINS OF LONG AGO

(compiled in 1958)

\$75

This compilation of railroad views taken between 1893 and 1903 was made in 1958 when Blackhawk rephotographed evidentiary paper positives from the Library of Congress. The results are remarkably good considering the age of the material. You'll see the Northern Pacific Overland Express at Helena, Montana, 1900; the Union Pacific Overland Limited, 1902; Santa Fe California Limited, 1898; Southern Pacific Overland Mail, 1893; Southern Pacific Sunset Limited, 1898; and exceptionally good coverage of the Georgetown Loop on the Colorado Central Railroad, 1903. The 1893 shot is reproduced from a copyright print of 1897 but the Southern Pacific has established the earlier date for photography, making this scene one of the oldest surviving motion pictures. (No Estar prints available due to special laboratory requirements.) 13 minutes at 18 fps.

1896 -- LUMIERE'S FIRST PICTURE SHOW

(compiled in 1974)

\$100

Actual views of the Lumiere apparatus precede this compilation of films photographed in France by Louis Lumiere, including both familiar and rare subjects, all in excellent prints. A piano score is recorded for sound projection at silent speed of 18 fps. 18 minutes.

1896-1907 -- AN EDISON ALBUM \$75

This outstanding collection contains prize examples of Edison's early production activity, including: THE KISS (1896) with May Irwin and John C. Rice; THE OLD MAID IN THE DRAWING ROOM (1900) with Gilbert Sarony; 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.

1902 -- A TRIP TO THE MOON \$100

Georges Melies most famous production is offered here in a good print which is stretch-printed for smooth projection at 24 fps, with a piano track edited from recordings of 19th-century piano rolls. As is apparently the case with all surviving prints, the final tableau is missing but the existing end brings things to a graceful conclusion. 13 minutes.

1903 -- THE GREAT TRAIN ROBBERY

\$85

Edwin S. Porter's nickelodeon milestone is offered here in a print of beautiful quality, copied in color from a hand-painted nitrate original. (Approximately one-third of the film was so colored). The excellent theater organ track by Gaylord Carter is recorded for projection at 18 fps. 14 minutes.

1903-1904 -- 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.



LANDMARKS OF EARLY CINEMA



PARIS-NEW-YORK

CINEMA MAGIC OF GEORGES MELIÉS

(compiled in 1978, color) \$295

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. 28 minutes.

1903-1905 -- FOLLIES, FOIBLES AND FASHIONS

\$75

An extremely interesting film hides behind this unpromising title! It is a compilation of "Teasers" -- risqué or embarrassing scenes which were carried over to vaudeville houses from the peep-show Mutoscopes of penny arcades, and were supposed to spice up film programs then commonly made up of news items, travel views, song slides and the like. Among the items included are "The Corset Model," "A Fire in a Burlesque Theater," "Airy Fairy Lillian Tries On Her New Corsets," "From Show Girl to Burlesque Queen," "A Busy Day for the Corset Models," and other satisfactions for lustful eyes of 1903-1905. Rephotographed by Blackhawk in 1958 from original evidentiary paperprints at the Library of Congress. 13 minutes at 18 fps; silent.

1905 -- PARIS TO MONTE CARLO (NEW EDITION)

\$85

Created by Georges Melies for a 1904 revue at the Folies-Bergere and first offered for sale the following year, this elaborate satire on the King of Belgium's addiction to fast cars is described by historian John Hammond as among "Melies' most majestic productions, on a spectacular scale." In ten tableaux, with a large cast of extras and beautiful settings, the film employs all the cinema tricks which made its maker famous. Our new edition is a dramatic improvement on the copy formerly distributed by Blackhawk: the correct editing has been restored, the seven hand-colored segments reproduced in Eastmancolor have been retained, and the black-and-white segments, now four minutes longer than before, are mostly of stereoscopic clarity (each print is spliced at each change from color to b&w). When PARIS TO MONTE CARLO was first presented, a live narrator "explained" the action at each performance, based upon text supplied by the filmmaker (who spoke excellent English and wrote it himself). With each copy of the film sold, we will provide a free copy of the script (adapted for projection at 18 fps; Melies' recommended running speed was 13 1/2 fps) so you can re-create an original performance. A treasure! Part color, silent, 11 minutes at 18 fps.

Nickelodeon Era

REMEMBER, THERE ARE LADIES PRESENT

\$65

This silent color film consists entirely of hand-painted nickelodeon slides presented in slide show fashion. Three dozen beautifully designed messages are organized so the reel begins with "welcome" and ends with "good night!" The film may be used in its entirety, but as the screen goes black for a frame or two between each slide, the images may also be cut apart and used as desired to punctuate a show. First time released in 16mm! 4 minutes.

Biograph Films Directed by D. W. Griffith

Between 1908 and 1913, director D. W. Griffith hammered out much of what we've come to call the art of film in nearly five hundred one and two-reel comedies, dramas, melodramas, and costume pictures for the pioneer Biograph Company. More than one hundred of these films exist in the Blackhawk Collection; from time to time, we will feature relatively little-known titles along with others long famous.

THE BATTLE AT ELDERBUSH GULCH (1913)

\$145

One of D. W. Griffith's final films for the pioneer Biograph company, this spectacular two-reel western is in many ways a "trial balloon" for *The Birth of A Nation*. Lillian Gish, Mac Marsh, Robert Harron and Harry Carey are among the cast; there is an outstanding theater organ score by John Muri which is recorded for projection at 18 fps. 27 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.

USE FOR HIS SON (1912)

\$75

Charles Hill Mailes plays a doctor driven by the demands of his son for more and more money. Desperate for a bonanza, he concocts a soft drink containing cocaine! Dopocoke, as it is called, addicts an entire population -- most notably the young man it was to have enriched, and the doctor lives to see the ravages which he has wrought. Only a few years before this film was made, cocaine was among the ingredients in the formula for Coca-Cola, one of many abuses leading to the passage of the Pure Food and Drug Act. 16 minutes at 18 fps; silent.

Lobster



LANDMARKS OF EARLY CINEMA: The Nickelodeon Era

THE MUSKETEERS OF PIG

ALLEY (1912) \$85

A social drama of the slums of New York, with rivalry between street gangs over a girl (Lillian Gish), masterfully directed by D. W. Griffith and photographed with striking compositions of documentary-like appearance. With Walter Miller, Elmer Booth, Harry Carey, Robert Harron, Lionel Barrymore and Jack Pickford. "In this film, the supposed primacy of narrative and editing is displaced by an increased concern for issues of filmic space, as much within the individual shot as between shots." (*Cinema Journal*, Spring 1989) 18 minutes with added music at 18 fps.

THE NEW YORK HAT

(1912) \$75

Mary Pickford portrays a small-town girl who receives a new hat as a gift, starting furious gossip and puritanical reprisal among the churchly population. Notable for its outstanding cast (Lionel Barrymore, Lillian and Dorothy Gish, Charles Malls, Jack Pickford, Robert Harron and Mac Marsh) and for its script by sixteen-year-old Anita Loos, the film is also a successful Griffith experiment in the highly-charged use of props (the hat, a mirror) and has reverberations in his later work including *BROKEN BLOSSOMS* and *WAY DOWN EAST*. 16 minutes at 18 fps; silent.

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*, 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 travelling 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.

THE TRANSFORMATION OF

MIKE (1912) \$145

A SPECIAL DEMONSTRATION OF
D. W. GRIFFITH'S EDITING TECHNIQUE
with Blanche Sweet and Wilfred Lucas

Between July of 1908 when D. W. Griffith directed his first film, *The Adventures of Dollie*, and December 1911 when he made number 353, *THE TRANSFORMATION OF MIKE*, he learned not merely to reproduce a story, but to tell one using the medium of film. Griffith pioneered in the development of screen content, film acting, and pictorial effects; but the basis of film editing was perhaps the most significant discovery he made in his work at Biograph. This film provides an extraordinary demonstration of Griffith's realization that the shot, rather than the scene, was the basis of film narrative.

Our release first shows the 114 un-edited shots, grouped as photographed; followed by the same material assembled according to Griffith's instructions. The story, subtitled

"What A Pure Woman's Love Can Do," is a slum melodrama in which Mike, a gang leader played by Wilfred Lucas, is about to rob a bill collector when he discovers that the collector is the father of a girl (played by Blanche Sweet) to whom his is greatly attracted. But there is much cross-cutting and general excitement, and it is the way in which Griffith achieved this, rather than the plot, which makes this film one of the clearest and most informative texts on principles of editing. We think anyone interested in film history or techniques will wish to show and study this film many times, both for what can be learned about Griffith and for what can be applied to modern problems of editing and directing movies. The prints are beautiful quality. 31 minutes at 18 fps; silent.

See also *HOME SWEET HOME*, *INTOLERANCE* and *JUDITH OF BETHULIA*. Other Biographs may be special ordered; please inquire.

Films from Pathe Freres

THE ENCHANTED STUDIO \$165

A compilation of short films from Pathe Freres, the world's largest film producer in the early years of this century. This collection from 1907-1908 was selected and annotated by film historian Anthony Slide and is entirely reproduced from original 35mm nitrate prints. The group includes *THE POLICEMAN'S LITTLE RUN*, a Paris "chase" film; *THE DOG AND HIS VARIOUS MERITS* which shows man's best friend at work; *A DIABOLICAL ITCHING* which is a situation comedy beginning with itching powder and ending in absurdity; and *RED SPECTRE*, a brilliantly hand-colored trick film by Ferdinand Zecca which at once displays naive charm and confounding sophistication. Part color with a musical soundtrack intended for reproduction at 18 f.p.s. 32 minutes.

MORE FROM THE ENCHANTED STUDIO \$165

A second and equally engaging collection of shorts from Pathe Freres, during the years they were the largest and most advanced film producer in the world. There are four short comedies: *The Yawner*, *Poor Coat*, *Wiffles Wins a Beauty Prize*, and *I Fetch the Bread*. The last named is one of our favorite of all "primitive" films, when two men sent by their wives to the bakers grow progressively drunker, and funnier, on their way home. The compilation climaxes with *Down in the Deep*, a brilliantly hand-colored trick film fantasy by Ferdinand Zecca and an outstanding example of this genre at which Pathe excelled. Part color, 27 minutes with music track at 18 fps.

A MAX LINDER DUO

(1908-10) \$75

Max Linder was known as "the man of a million laughs," and millions and millions of people around the world flocked to his pantomime film satires. Wherever in the world he went, he was mobbed. In Berlin in 1910, the Kaiser came to see his stage show and then came backstage to pay him compliments. In 1913, in Russia, the Czar received him at court. Little plaster statues of the comedian were sold throughout Europe. His work was an immense and specific inspiration to Chaplin. These two short films, *MAX CELIBATAIRE* ("Troubles of a Grasswidower") and *LOVE AND CHEESE*, are not only outstanding comedies, but also are very good prints, carefully converted from first-generation 35mm and 28mm positives. 14 minutes at 18 fps, silent.



LANDMARKS OF EARLY CINEMA

From Thomas H. Ince Studio

IN THE TENNESSEE HILLS

(1915) \$145

This impressive Thomas H. Ince melodrama stars Charles Ray as a son whose ailing mother is evicted from her home by miserly John Calhoun while he's out trying to borrow rent money from the neighbors. He returns to find her dead and swears vengeance on the landlord. An attempted ambush fails, but ends in a struggle which kills Calhoun and triggers a manhunt by Calhoun's men for Jim (Ray). They find the young mountaineer and arrange a hanging by the setting sun. A race against time is aided by a quirk of nature in this unusual story of mountain justice. 28 minutes at 18 fps.

A TOUR OF THE THOMAS H.

INCE STUDIOS, 1920-22 \$145

Thomas H. Ince built the studio shown in this film in 1919; he produced there until his death in 1924. Subsequently it was home to Cecil B. DeMille (for KING OF KINGS), David O. Selznick (for GONE WITH THE WIND, REBECCA and others), RKO (for CITIZEN KANE); and it is still in use today, with E.T. and RAGING BULL among relatively recent productions on this venerable lot. This is an amazingly detailed record of early silent production on Ince's glass stages and around the studio lot and streets of Culver City, including not only glimpses of pictures in production but also scenes in the laboratory, editing and projection rooms. The Blackhawk negative was made from an original nitrate print and quality is excellent. 31 minutes at 18 f.p.s.

From Ambrosio Film, Turin, Italy

NERO, OR THE BURNING OF

ROME (1909) \$85

Arturo Ambrosio, who produced this film, established Italy's first motion picture studio at Torino in 1904. Ambrosio regarded motion pictures as a serious art rather than a novelty and declared his aim was "to produce the most impressive, most realistic, and technically perfect pictures within the bounds of human ingenuity and genius." When NERO, his most famous film, first appeared, it was hailed as "the most marvellous picture in the world." With enormous advance publicity, 342 prints were made for simultaneous release in Europe and America. Sixteen-page souvenir programs were distributed at the showings, and in the wake of its success followed scores of grandiose Italian historical pictures which left their mark on the work of Griffith and De Mille. "These spectacles were impressive," wrote two French historians who remembered them a generation later. "Portly operatic tenors in togas, stout matrons waving olive branches or giving the Roman salute, little legionaries running at a trot, howling mobs raising or lowering their thumbs provided the constant ingredients. Roman orgies, a positive rain of blossoms, and the games were but a prelude to the inevitable splendors of the finale in which a whole cardboard city blazed merrily under the calm gaze of a paunchy and bemocked emperor as dignified as a bishop." In the case of the blaze for which Nero is famous (both on and off the screen), the original film was tinted red. *Moving Picture World* described it as possessing "such a marvelous realism of effect that as we sat and watched the colored part of the film, we seemed, as it were, to hear the cries of the victims." Inspired by this enthusiasm, our tinted section has been reproduced on color stock in Blackhawk's excellent quality. 16 minutes at 18 fps.; silent.

See also Mack Sennett Studio and Vitagraph Studio comedies.

BUFFALO BILL'S WILD WEST SHOW

\$145

The first portion of this film is devoted to the showing of Wild West Show parades, the first photographed by Edison cameramen in 1898, the second by a Biograph cameraman in 1902. Following this and filmed in 1905 is the action for which the Wild West Show was famous -- Indians, scouts, cavalymen, fast riding and re-enactments of typical frontier events. 22 minutes at 18 fps; silent.

THE LIFE OF BUFFALO BILL

(1912) \$145

Here is an authentic early film of the West in frontier days filmed by the Buffalo Bill and Pawnee Bill Film Co. -- and featuring Colonel William F. Cody, himself, in the prologue and epilogue! Produced in 1912, this also represents a very early example of an "independent" production, and one of the first serious American film attempts at a biographical film. It is of further importance because the principal of the biography himself appears in the film. The subject recounts three episodes in Buffalo Bill's recollections of his experiences on the frontier: The Santa Fe Trail; his duel with the Indian warrior, Yellow Hand; and as a scout for Custer. It is a genuine collectors' item! 28 minutes at 18 fps; silent.

Silent Feature Films

1913 -- JUDITH OF BETHULIA

\$275

Directed by D. W. Griffith; with Blanche Sweet, Henry B. Walthall, Mae Marsh, Robert Harron and Lillian Gish.

JUDITH OF BETHULIA was Griffith's first feature-length production, filmed in the summer of 1913 at a reported budget of \$18,000. It ended up costing \$36,000 -- almost more than the directors of Biograph could endure. Griffith wanted to produce long films; Biograph wanted to stick with one and two-reelers which could be produced at modest budgets. Legend has it that JUDITH OF BETHULIA was released a reel at a time, as a serial, to conform to Biograph's pattern of short films. This may well have been the case in certain territories served by General Film Company exchanges, but records do indicate that Judith was basically distributed as the four reel feature which Griffith intended. This biblical spectacle was a forerunner of *Intolerance* which Griffith was to make only three years later. It is reproduced from a 28mm print in its original version, with a musical score by Gaylord Carter recorded at 18 f.p.s. 58 minutes.

1913 -- INGEBORG HOLM

\$300

"I found myself electrified by a film which still had the ability, after seventy years, to bring tears to the eyes." So wrote Kevin Brownlow after screening INGEBORG HOLM, made in Sweden by Victor Sjöström (Seastrom) in 1913, and one of the first feature films. Based upon the case history of a poor woman whose children are taken from her and who is sent to the workhouse, it is a tragedy without villains; to quote an original review, "the story is simple, direct, almost pitilessly realistic in its treatment, well constructed and admirable in its stagecraft, containing very many beautiful effects of light and shade deeply tinged with the gloom which is so characteristic of northern art." To again quote Brownlow: "I have seen very little to compare with INGEBORG HOLM. It has an intelligence and a compassion that makes it, for me, a film I can look at again and again. And that is the sure sign of a masterpiece." Prints are extremely good, with bilingual (Swedish-English) intertitles. 65 minutes at 18 fps; silent.

SILENT FEATURE FILMS

1913 -- **TRAFFIC IN SOULS** \$325

This famous film, one of cinema's first features and a phenomenally successful one, exploits the then-controversial issue of White Slavery by showing how naive girls were shanghaied into prostitution and how the profits of the vice traffic were divided among members of the ring, their go-betweens, and the "man higher up." Written and directed by George Loane Tucker, the film displays a high level of cinematic know-how for its time, and is of course a fascinating social document. For many years it was one of the most sought-after "lost" films in the world; Blackhawk located an amazingly good nitrate print in 1972, and the present prints are taken directly from this first copy negative. 81 minutes at 18 fps; silent.

1914 -- **HOME SWEET HOME** \$300

After D. W. Griffith left Biograph but before he made *The Birth of a Nation*, he produced several extremely interesting features for the Mutual Company. This one has three episodes and a linking story (although the episodes run sequentially and are not intercut). The outstanding episode is "Apple Pie Mary" with Mae Marsh and Robert Harron; the linking story depicts moments in the life of John Howard Payne, author of the song. Prints have all original titles and an added piano score at 24 fps by Hank Troy. 49 minutes.

1915 -- **THE GIRL OF THE GOLDEN WEST** \$325

Directed by Cecil B. DeMille

First a stage play by David Belasco, then an opera by Giacomo Puccini, *THE GIRL OF THE GOLDEN WEST* became one of Cecil B. DeMille's first feature films, shot in eight days at the end of 1914. Mabel Van Buren plays a game of cards with Sheriff Theodore Roberts, the stakes being freedom for her bandit love Ramerrez (House Peters). "(DeMille) has been liberal in his use of glorious California locations and free in the development of the story, looking at it from the viewpoint of a maker of photoplays determined to utilize the best possibilities of his medium ... Audiences, no matter how many times they have seen the drama on the stage, will find in the film version novelty and dramatic force. *THE GIRL OF THE GOLDEN WEST* is as fresh as though it were written yesterday." (*New York Dramatic Mirror*, January 13, 1915) Our edition of this great rarity was converted directly from a 35mm original nitrate print. 63 min. at 18 fps; silent.

1916 -- **INTOLERANCE** \$725

D. W. Griffith weaves four parallel stories from separate historical epochs into a giant chase through the ages; perhaps the most important American film of the silent era. This version is unique, being an early edition and not the reissue version which is usually seen. An impressive score by Gaylord Carter at 24 fps greatly enhances the impact. 138 minutes.

1917 -- **TILLIE WAKES UP** \$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.

1917 -- **POOR LITTLE RICH GIRL** \$375

For the first time, Mary Pickford, "America's Sweetheart," played 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." (Booton Herndon, *Mary Pickford and Douglas Fairbanks*). *Motion Picture News* reviewed it as "the best yet, with no exceptions, butts 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.

1917 -- **WILD AND WOOLLY** \$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 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.

1920 -- **THE TOLL GATE** \$325

Starring William S. Hart with Anna Q. Nilsson

Hart has the role of Black Deering, a slashing, hard-riding bandit chief. Betrayed by one of his men, Deering is captured by U.S. Troopers but he manages to escape with the Sheriff's posse hot on his trail. He comes upon the cabin of Mary Brown and learns that she is the deserted wife of the man who gave him up to the law. Influenced by her noble character, Deering surrenders to the sheriff. He is, however, eventually given his freedom provided he stays south of the Mexican border. *THE TOLL GATE* is considered by many to be one of Hart's best films. These prints are complete and were copied from 35mm nitrate. 63 minutes, silent at 24 fps.

1922 -- **FOOLISH WIVES** \$525

A RECONSTRUCTION OF THE ORIGINAL FILM BY AND WITH ERICH VON STROHEIM

After a few years of being an assistant to D. W. Griffith and a portrayal of cruel Huns, Erich von Stroheim talked Universal's Carl Laemmle into letting him direct and act in his own film, *Blind Husbands* (1919). His second film, *The Devil's Passkey*, was also successful, and Stroheim was given a blank check for his first really big effort, *FOOLISH WIVES*.

Stroheim wanted to depict the confused milieu of post-war Europe in a realistic fashion, tracing all through the actions of a bogus Russian count and his seductive, corrupt ways. The plot concerns this emigre adventurer and two of his mistresses who pose as his cousins, leasing a villa on the sea near Monte Carlo. When a special American envoy accompanied by his young wife comes to confer with the Prince of Monaco, the imposters meet and cultivate them. The "count" very nearly seduces Mrs. Hughes but later, as his



SILENT FEATURE FILMS

escapades begin to unravel, he prepares to flee. First, however, he pays a last visit to his counterfeiter, Ventucci, where he violates Ventucci's feeble-minded daughter. She is his last victim, for Ventucci kills him and deposits his body in a sewer. The Hugheses are reconciled.

Stroheim was understandably worried about being removed from this unusual venture in mid-production, so he made himself the star and shot all his key scenes first, leaving his backers no choice except to continue with him through to the end or to begin all over again at prohibitive expense. But Laemmle liked Stroheim and backed the venture to the amount of \$1,103,736.38. Although FOOLISH WIVES lost money, its artistic success established Universal as a major studio.

When the average feature of the time lasted about 75 minutes, FOOLISH WIVES ran about three and a half hours at its New York premiere in January, 1922. Even this was less than half Stroheim's original intention, and he complained that only the "bones" of his story remained. Again the scissors came out, and finally the film played theaters at ten reels. In 1928, the film was retitled and further cut to seven reels for a contemplated reissue and only this mutilated version was available for many years prior to Blackhawk's first release of this reconstruction in 1975.

Working from two original 35mm prints, each of which had been shortened in different places, Professor Arthur Lennig was able to "fill out" many sequences. Later, Blackhawk remade the 1922 titles in facsimile. Because all the original material had been severely trimmed, it was impossible to reconstruct as smooth a pictorial flow as Stroheim intended, and the print quality is not uniformly good; however, Blackhawk's release runs somewhat longer than the original theatrical version, and viewers are now able to see approximately what audiences saw early in 1922. The organ score is recorded by John Muri at 24 fps although the action looks better at 18 fps. 143 minutes at 18 fps; 107 minutes at 24 fps with music.

1922 -- OLIVER TWIST \$460

Jackie Coogan as Oliver, Lon Chaney as Fagin; Directed by Frank Lloyd. Sol Lesser's lavish production for First National; a Blackhawk Films reconstruction; organ score by John Muri. Fine prints, 77 minutes.

1923 -- THE CRAZY RAY \$145

Directed by Rene Clair

Director Rene Clair made some of the best loved French comedies: *Le Million*, *A Nous La Liberte*, *The Italian Straw Hat* and *Under the Roofs of Paris*. But before these when he was a twenty-five year old journalist, Clair made his first film, *Paris Qui Dort*, widely known as THE CRAZY RAY. This delightful comedy went successfully around the world, inspired a whole generation of avant-garde film makers and earned a place in every good history of cinema, although it was almost an amateur effort, produced by Clair with hardly any budget at all. THE CRAZY RAY is the story of a loony scientist who, using a powerful ray, freezes Paris in the midst of its late-night life. The only people who escape the paralyzing power are the night watchman asleep at the top of the Eiffel Tower and a few air passengers who arrive after the ray's effect. Life resumes 24 hours later after the old doctor is persuaded to switch off his ray. Like Chaplin, whom he greatly admired, Clair's work makes eloquent comment on human foibles. Those unaffected by the ray use the opportunity to gather money and finery for themselves. Social roles become distorted when house-breaker Slippery Jim, who was being brought to prison in handcuffs, becomes the most valuable member of the active, little band. But when the city wakes, pursued and pursuers take up old roles - and Clair makes a pointed but entirely visual comment on familiar social distinctions. Our prints are the original (abridged) American version of 1927, AT 3:25. Added musical score. 20 minutes.

1923 -- THE EXTRA GIRL \$375

Starring Mabel Normand

The greatest comic actress of the silent screen, Mabel Normand enjoyed an extraordinary career at Keystone and Goldwyn and is often referred to as the female Chaplin. Nowhere are her talents seen to better advantage than in THE EXTRA GIRL. In it, she leads an African lion around on a leash thinking it's a great dance -- she filled theaters with laughter in 1923 with this scene, and the talented comedienne will do the same at your screenings of this classic silent comedy. See Mack Sennett section for other Mabel Normand films, including FATTY AND MABEL, ADRIFT and MABEL'S MARRIED LIFE. 72 minutes at 24 fps; silent.

1924 -- THE MARRIAGE CIRCLE \$475

Directed by Ernst Lubitsch

Ernst Lubitsch's most popular silent film, with Adolphe Menjou, Florence Vidor and Monte Blue, brought to cinema "sophistication, nonchalance, and a new kind of elegance and wit." (Arthur Knight). "...Portraying the promiscuity in high society between other men's wives and other wives' husbands, all engaging freely in the interplay, (THE MARRIAGE CIRCLE) became a model for other movie makers and even for the national way of living." (Lewis Jacobs, *The Rise of the American Film*). Our edition was copied from an original print which was a bit raggedy at the ends of some reels, but the image quality is quite good and the result as a whole, in our judgment, is more than satisfactory. 86 minutes at 24 fps.

1925 -- BATTLESHIP POTEMKIN \$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. Krjukov. What more can be said? To quote Marie Seton: "*Potemkin* 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.

1925 -- DON Q, SON OF ZORRO \$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.

1925 -- THE PHANTOM OF THE OPERA \$500

Lon Chaney, Norman Kerry, Mary Philbin; directed by Rupert Julian. The most famous film version of Gaston Leroux' novel. Lon Chaney's performance and Ben Carre's magnificent settings have established this film as an enduring classic. This is a stunning print with the Bal Masque sequence in Technicolor, and a musical setting by Gaylord Carter. 79 minutes.

SILENT FEATURE FILMS

1928 -- PANDORA'S BOX

\$550

Directed by G. W. Pabst

Directed by G. W. Pabst with Louise Brooks, Fritz Kortner, Francis Lederer and Gustav Diessl, based on two plays by Wedekind. "A case can be made that PANDORA'S BOX was the last of the silent films -- not literally, but aesthetically. On the threshold of its premature death, the medium in PANDORA achieved near perfection in form and content." (Barry Paris, *Louise Brooks*) This edition was assembled in 35mm from several sources, is substantially complete (110 minutes at 24 f.p.s.) and the quality is rather good.

1930 -- THE SILENT ENEMY

\$500

AN EPIC OF THE AMERICAN INDIAN

Described for the Blackhawk Bulletin by Kevin Brownlow

The title refers to hunger. The film is an impeccable reconstruction in story form of Ojibway Indian life as it was before the white man came. Conceived and produced in full awareness that the Indian and the wilderness were both rapidly vanishing, it was made sixty years ago for the purpose of leaving a visual record for the America that was to come of the America that used to be.

Douglas Burden, a young explorer, had been profoundly impressed by the Merian C. Cooper--Ernest Schoedsack film *Chang*, and with his partner William Chanler, director H. P. Carver, and a team of Hollywood professionals, independently financed and produced the picture for release by Paramount.

The story line, which H. P. Carver's son Richard elaborated into a scenario, was based on a study of *The Jesuit Relations*, a running record in 72 volumes of the travels of Jesuit missionaries in New France (1610-1791). "Not one episode was invented by us" declared Burden, "with the exception of the bear on the cliff."

Chief Yellow Robe, who plays Chief Chetoga, was a hereditary chief of the Sioux and a nephew of Sitting Bull. He also wrote and spoke the moving prologue that opens the picture. The hunter Baluk was a highly-decorated World War veteran, Chief Buffalo Child Long Lance, a contemporary of Jim Thorpe at Carlisle. For the remainder of the cast, Burden spent six weeks traveling by canoe along the shore of Abitibi Lake searching for photogenic and co-operative Ojibway.

Conditions were rugged. The temperature frequently plummeted to 35 degrees below. Many scenes were taken a thousand miles north of the railroad, in areas accessible only by canoe in summer, or dog team in winter. Burden, suffering from amoebic dysentery picked up in Nicaragua in 1924, was confined to his tepee for three weeks at a stretch, surviving on tomato juice.

One point that is almost certain to arouse curiosity involved the amazing animal pictures. There is no fakery. The wolves, for example, are not Malamutes or wolf dogs -- they are real, honest-to-God wolves. The animal sequences were obtained by dint of endless patience, plus a great deal of ingenuity.

The fight between the mountain lion and the bear is a scene which causes a great deal of comment, even today. Burden was not present when Louis Bonn shot the sequence. But he remembers the principle. "They found that the bear was always the attacker. Here was a dead deer, both the bear and the mountain lion were damn hungry. They let the mountain lion get at the deer first, then they released the bear from another enclosure. He went at the mountain lion, and a fight broke out. The mountain lion escaped up a tree, and the bear was so mad he went right up the tree after him, and out on a limb. They fell off the limb and continued fighting together on the ground. That was how the scene worked out."

Douglas Burden edited the film with Richard Carver, and was extremely gratified when *THE SILENT ENEMY* opened at the same New York theater where *Chang* had been so successful. "High on the list of the cinema's nobler achievements," wrote critic Robert E. Sherwood, "are the names of *Nanook of the North*, *Grass*, *Stark Love*, and *Chang*. They were contributed to the screen by enterprising explorers who took their cameras into remote, neglected regions, and recorded the drama that is life. By such courageous deeds has the humble movie justified its existence. Now there is another picture to be added to the distinguished list. It is called *THE SILENT ENEMY* ... it deserves to be seen, for it is beautiful, it is superbly acted, and in many of its scenes, tremendously exciting. Such pictures will continue to be of intense value after Alice White and Buddy Rogers have been forgotten. They are permanent, eloquent records of races and customs that are vanishing from the earth."

A special musical score was composed for the picture by Massard Kur Zhene. Mr. Kur Zhene spent time among the Ojibway collecting original melodies, and from the 150 separate songs he wrote down, he drew the themes he used in working up the music. Blackhawk's prints offer a new recording of the Kur Zhene score performed by John Muri on theater organ. The beautiful melodies add immeasurably to the film's effect. 87 minutes, with music track and synchronous prologue.

Remembering The Twenties

DAREDEVIL DAYS

(1952)

\$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.

I NEVER FORGET A FACE

(1956, Academy Award Nominee)

\$75

This Academy Award Nominee produced by Robert Youngson features famous faces. Calvin Coolidge is made an honorary Sioux chief; John D. Rockefeller clowns with his family; Presidents Harding and Taft get in a few golf swings; George Bernard Shaw trades quips with reporters in Miami. Also seen is the legendary Scopes "Monkey Trial" with defense lawyer Clarence Darrow battling prosecutor William Jennings Bryan. 10 minutes.

SPILLS AND CHILLS

(1948, Academy Award Nominee)

\$75

Hair-raising stunt scenes like these make the twenties roar, and this Academy Award nominee produced by Robert Youngson captures the spirit of these crazy daredevils through actual newsreel footage. You'll thrill to mid-air wing walkers, aerial barnstormers, plane-to-car and plane-to-plane transfers ... lunatics hanging on to planes by their hands, feet and teeth; human flies, human cannonballs, and much more. Planes, cars and skyscrapers are the props; the spills and chills speed by at an incredible pace. A brilliant, nail-biting collection of breathtaking displays. 10 minutes.



FIRST TALKIES & ANIMATION

The Coming of Sound

1923 -- SNAPPY TUNES \$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 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.

1927 -- SIR ARTHUR CONAN DOYLE \$85

Although SIR ARTHUR CONAN DOYLE consists of scarcely more than half a dozen lengthy shots, this very early sound film is an intimate and deeply moving record of the man who created in Sherlock Holmes one of the most famous and best loved of all literary characters.

"I've got to say one or two words just to try my voice, I understand," Doyle begins. Then he relates how, in 1886, he came to write the Sherlock Holmes stories, and for five minutes he gives a rich and humorous history of his scientific detective in a warm Scotch burr. But even dearer to Doyle than Holmes was his belief in the afterlife, and in the last half of the film the famous author discusses the psychic faith for which he endured much hostility and to which he was so deeply committed. 12 minutes.

1928 -- COAST TO COAST IN 48 HOURS \$145

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.

1929 -- FLYING HIGH \$145

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, shot 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 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.

1930 -- YAMECRAW \$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. Yamecraw, 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 *Callaghan* and *Potemkin* with jagged silhouette sets and rapid cutting, a self-conscious but completely engaging period piece. Prints are excellent. 11 minutes.

1931 -- GHOSTS OF HOLLYWOOD \$75

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 "Arrowsmith" among the current first runs. Produced by Talking Picture Epics with priceless elocutionary narration, perhaps spoken by Demosthenes. 10 min

Animation

Silent Animation

PUSS 'N BOOTS (1923, with added music score) \$75

Walt Disney settled in Kansas City in 1919, worked as a commercial artist with the Kansas City Film Ad Company, and then moonlighted in 1920 making short animation and stop motion advertising films called "Newman's Laugh-O-Grams" for the Newman Theatre. In 1922 Disney formed his own company, Laugh-O-Grams Films, Inc., and was soon advertising a series of six modernized, animated fairy tales. PUSS 'N BOOTS, the fourth in this series, satirizes Rudolph Valentino in BLOOD AND SAND, then a popular feature. A score by Gaylord Carter at the Wurlitzer has been added to this silent cartoon. 12 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.

ANIMATION

Sound Animation

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.

Comicolors

THE BRAVE TIN SOLDIER

(1934) \$75

This loose adaptation of Hans Christian Andersen's celebrated "The Steadfast Tin Soldier" boasts a supporting cast no less than Eddie Cantor, Laurel & Hardy, and the Marx Brothers -- performing as toys! Emotionally the most serious of the Comicolors, it benefits from the rich style of animator Jimmie Culhane. 8 minutes.

HUMPTY DUMPTY

(1934) \$75

Like a Busby Berkeley 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.

JACK AND THE BEANSTALK

(1933) \$75

This English tale of Jack who foolishly swaps his mother's cow for three beans, only to end up with a hen laying golden eggs, cleverly coincided with the wish of Depression-era audiences to see folly converted to riches. It's one of Iwerks' fastest-moving, most successful cartoons. 9 minutes.

JACK FROST

(1934) \$75

Full of invention, high spirits, and delightful surprises, this is a gorgeously drawn, very active cartoon, jam-packed with ideas; probably Iwerks' masterpiece. 9 minutes.

THE QUEEN OF HEARTS

(1934) \$75

The Charles Laughton-y King of Hearts craves tart! His Queen's heart-shaped cooks jump to the task. Forsooth--the dunderheads in error mix soap powder in the dough! The luscious-looking desserts get snatched by the incorrigible knave, Jack of Hearts. So a hilarious, non-stop scramble starts. Directed by Ub Iwerks and animated by Jimmie "Shamus" Culhane, one of the '30's and '40's most highly praised animators (regarded fondly for *Inky and the Lion*, a Leon Schlesinger 1941 "Looney Tunes"), QUEEN OF HEARTS along with 1934's THE BRAVE TIN SOLDIER is the most generous, fast-paced extravaganza among Iwerks Cinecolor "Fairytales." Walt Disney's answer to his mutineering

animator's baked goods musical was THE COOKIE CARNIVAL (1935); also a tasty confection. But the burlesque-comic, low bathroom humor of QUEEN OF HEARTS out-bawdied Disney's attempt. This Iwerks cartoon gains a lilting score from Disney's ex-Music Director Carl Stalling, father of "Silly Symphonies." QUEEN OF HEARTS is a savory, lavish, animated holiday! Color; 8 minutes.

Flip the Frog

BULLONEY

(1933) \$75

One gag reels spontaneously (seemingly) into the next: the bullfight begins as a wrestling match between torreador 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

(1933) \$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.

THE NEW CAR

(1931) \$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.

OFFICE BOY

(1932) \$75

To describe this as a cartoon in which Flip the Frog gets a job as a office boy, works one day, and is fired is like saying that Chaplin's *One A.M.* is about a drunk going up to bed. The story is that simple, but the film is so gag-packed that the third or fourth viewing is funnier than the first.

The lecherous old President of the Screw Nut & Bolt Company harasses his virtuous but irresistibly sexy typist (who endures, among other suggestive indignities, a real cat and mouse pursuit up one leg and down the other). Carl W. Stalling's score is a charmer, and the throwaway gags are surreal (example: pictures of screws and nuts adorn the wall, along with a large framed image of the factory which seems to occupy a whole block although there are only three office personnel, one of whom is a frog. When the quitting whistle blows, hundreds of workers pour out of the picture). Working from the original 35mm sound negative and two nitrate picture elements, we've reconstituted the complete pre-code version of this spicy, clever Ub Iwerks cartoon. 7 minutes.

ROOM RUNNERS

(1932)

\$65

Flip is behind on the rent, and the schoolmarm at the desk of the Grand Slam Hotel, along with the cop on the beat, plan on making him pay. Flip unsuccessfully tries every method of escape, but he does meet some scantily clad cartoon beauties in the process. This is an amazingly risqué pre-code cartoon starring a libidinous Flip the Frog. 8 minutes.

SPOOKS

(1932)

\$75

An outstanding Flip the Frog cartoon, this time a gruesome adventure that almost marks the end of his career. On a dark and stormy night, with lightning flashing and gale winds blowing, Flip and his horse head for shelter in a ghostly mansion. Flip finds his host to be a very lively, but menacing skeleton, who insists on sharing his meal. As the night proceeds, Flip meets a skeleton dancer, skeleton musicians, even a skeleton dog. Flip's future is perilous and when he discovers that he is scheduled to become a skeleton too, he opts for the great outdoors, storm or not. Excellent illusions and good fun in this eerie cartoon. 8 minutes.

TECHNO-CRACKED

(1933)

\$75

Technocracy was a depression-inspired theory of government, regarded by its proponents as suitable for a technological age, in which all economic resources, and hence the entire social system, would be controlled by scientists and engineers. Produced at the bottom of the depression of the 1930's, it was only natural that one of the "Flip" cartoons would have its name inspired by this system, which many people thought of as being a little nutty from the beginning. At any rate, our cartoon finds Flip in a tree-top level hammock, belt powered in full technocratic style, by a treadmill on which a dog is running, only to go faster and faster as the dog increases his speed, and even faster as the old battleaxe, whose property it is, comes out to put Flip to work mowing the lawn. Flip no more than begins his mowing, when a copy of "Unpopular Mechanics" with an article on The Mechanical Man gets in his way and stops the mowing. Flip decides to build such a Monster, and succeeds in no time. The only things about his creation is that it has no discretion, and can only imitate. By the time it goes off on its own, it's mowing everything in sight, and that is only the beginning of the action that forms the climax of this subject. 8 minutes.

Rainbow Parade

FELIX THE CAT & THE GOOSE THAT LAID THE GOLDEN EGG

(1936)

\$75

Elements from "Jack the Giant Killer" are transported to the Depression era in this Technicolor cartoon directed by Burt Gillett (director of the Disney Academy Award winners "Flowers and Trees" and "Three Little Pigs") and Tom Palmer. Here the eponymous goose works for the Relief Bureau but is kidnapped by singing pirates. Felix goes to the rescue, despite a fusillade of gold coins, and becomes the town hero. 7 minutes.

The Thirties

1933 -- **THE PRIVATE LIFE OF KING HENRY VIII**

\$525

Charles Laughton (Academy Award, Best Actor), Robert Donat, Elsa Lanchester; directed by Alexander Korda. This touching, bawdy and funny story of the much-married monarch was the first British film to win international success. 90 minutes.

1934 -- **OUR DAILY BREAD**

\$470

Producer-director King Vidor, famous for *The Big Parade* and *The Champ*, risked his own fortune to make this idealistic social drama which presents collective farms as a solution to the Depression. The final 15 minutes, in which water is brought to parched fields, is one of cinema's classic sequences. The original negative was available for this edition and prints are excellent. The color prologue, made in 1983, features an on-camera introduction by Vidor. 79 min.

1936 -- **THE PLOW THAT BROKE THE PLAINS**

\$195

THE PLOW THAT BROKE THE PLAINS broke the European monopoly on social documentary films. Through the Resettlement 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.

1938 -- **THE CHILDHOOD OF MAXIM GORKY**

\$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 English subtitles. 100 minutes.

1941 -- **POT O' GOLD**

\$525

James Stewart, Paulette Goddard, Horace Heidt & His Musical Knights; directed by George Marshall. Based on the radio money giveaway show of the same name, this was James Roosevelt's first and last movie production. Political connections provided access to Hollywood's best talent for this independent picture, a lavish musical revolving around a big band's struggle for its "big break." Excellent prints, 88 minutes.

See also **PACK UP YOUR TROUBLES, SONS OF THE DESERT** and **WAY OUT WEST** under Laurel and Hardy; also see **Comedy Classics**.

U.S. School of Cinematic Arts
Hug Hefner Moving Image Archive

WAR

World War I

IT HAPPENED TO YOU

(1954)

\$145

Robert Youngson scoured the vast Pathe newsreel library for the most beautiful shots to narrate America's participation in the First World War from the point of view of an ordinary doughboy. The story is familiar but the intimate shots of boot camp, the spectacular aerial views of troops marching home through the Victory Arch on New York's Fifth Avenue, and all the stunning images in between make it fresh again. Youngson cut up the original negative of the newsfilm for his compilations; this practice, although archivally appalling, resulted in beautiful print quality. 20 minutes.

THIS WAS YESTERDAY

(1954)

\$145

Using Pathe news footage, Robert Youngson compiled images of 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.

United States

APPEASEMENT AT MUNICH

(1938-74)

\$75

On February 20, 1938, Hitler announced his intention to secure "general freedom" for the German population in Czechoslovakia. Tension mounted through the summer, culminating in the events of September 12th through September 30th, shown here. We see Hitler at the Nazi party convention in Nuremberg, reviewing his armed might; in his mountain retreat at Berchtesgaden, and during his triumphal entry into the Sudetenland. But the dubious immortality of Munich is reserved for British Prime Minister Neville Chamberlain, who three times flew to meet Hitler in hope that peace could be bought with compromise. APPEASEMENT AT MUNICH, a Blackhawk compilation, traces the course of events at Munich with the full uncertainty and threat felt everywhere during that frightening summer of 1938. It is not only riveting but is a document in itself, for the judgment of history must recognize not only those facts subsequently discovered but also the situation as it seemed at that time, which is shown here just as presented to American theater audiences in the original newsreel stories. 12 minutes.

JAPANESE RELOCATION

(1942)

\$75

Produced in 1942 by the Office of War Information, this documentary attempts to explain the removal of Japanese-Americans from California's coastal cities to internment camps in remote inland areas of the state. The film is narrated by Milton Eisenhower, and shows the abandonment of property and livelihood and the first days at camp as if these activities were the willing patriotic offerings of the affected citizens. This edition is reproduced from an excellent nitrate print and is complete in its original length of 7 minutes, although chunks appear to have been taken out at the last minute prior to release. The music is edited from Virgil Thomson's score to *The River*.

THE TOWN

(1943)

\$75

Beautifully photographed, this war-time view of the home front was produced by the Office of War Information and shows everyday folks at the bowling alley (remember pin setters?), movies, soda fountain, school, library, park concerts and jury duty. A little idyll contributed to the war effort by legendary Hollywood director, Josef von Sternberg. 11 minutes.

Great Britain

CAMERAMEN AT WAR *

(1943)

\$125

Produced by Len Lye for the Crown Film Unit in 1943, this is a tribute to courageous British and American combat photographers who are shown in action and are represented by some of their thrilling and famous shots. Some of these men had also served in the field during 1914-18 (clips from World War I are included); tribute is accorded others who fell while this extraordinary compilation was in production. Reproduced from good original nitrate material; 15 minutes.

DESERT VICTORY *

(1943)

\$475

Winner, Academy Award for Best Documentary Feature

This film record of the Battle of El Alamein and the triumphant 80-day, 1300-mile chase of Rommel's Afrika Korps across North Africa to Tripoli by the British Eighth Army in the fall of 1942 marked a turning point in the war. Its exposition of the strategy and tactics of the campaign is a model of clarity. It was also one of the first films to bring to the civilian population the reality of front-line combat and the human cost of victory. During the filming, four cameramen were killed, six were wounded, and seven were captured. The first British troops to enter Tobruk were cameramen, seven hours in advance of the fighting forces.

Directed by Capt. Roy Boulting; produced by Maj. David MacDonald; photographed by 62 cameramen of the Army Film and Photographic Unit attached to the British Eighth Army; music by William Alwyn; a production of the Army Film and Photographic Unit and the Royal Air Force Film Production Unit, 1943. These are authentic prints from the C.O.I. negative; restricted to U.S.A. 62 minutes.

LONDON CAN TAKE IT *

(1940)

\$85

Often referred to as the first great film of World War II, this is an eye-witness account of the first London blitz. It had an enormous impact at the time, making the war immediate and real for Americans, for whom the then-familiar voice of London correspondent Quentin Reynolds gave it added meaning. Directed by Harry Watt (*Night Mail*) and Humphrey Jennings (*Listen to Britain*) with music by Ralph Vaughn Williams. Authentic prints from British negative, released by Blackhawk for the first time. 10 min.

Germany

BLITZKRIEG THROUGH NAZI

EYES

\$145

This is the actual UFA newsreel issue for the third week of May, 1940, which reported to Germany its attack on Belgium and the Netherlands as necessary self-defense against the enemy lowlanders! In addition to the amazing content, the film is of interest for its style: dynamic, highly pictorial images, and a symphonic score buttressed by a male chorus which swells in celebration of the commentator's prediction of the thousand-year Reich. We have translated the German narration with superimposed English titles. Blackhawk's copy was made from a perfect nitrate print and the picture and sound are in excellent condition. 17 minutes.

See also **TOSCANINI CONDUCTS GIUSEPPE VERDI**

SPECIAL INTEREST

Black History

A NATURAL-BORN GAMBLER

(1916) \$95

Bert Williams, who began with Lew Dockstader'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 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. 6 minutes at 24 f.p.s.

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 Five").

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.

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. *Yamecraw*, 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 *Caligat* and *Potemkin* with jagged silhouette sets and rapid cutting, a self-conscious but completely engaging period piece. Prints are excellent. 11 minutes.

Music

INSTRUMENTS OF THE ORCHESTRA *

(1947) \$165

In this cleverly conceived and brilliantly executed film, Dr. Malcolm Sargent, the famous British conductor, explains that a symphony orchestra can be likened to a single great musical instrument with four parts -- the wood winds, brass, strings, and percussion. To illustrate this, he leads the London Symphony Orchestra in Benjamin Britten's specially written music, "Variations and a Fugue on a Theme by Henry Purcell." First, Dr. Sargent "takes the orchestra to pieces" and show how music is produced by each of twenty-six different instruments. Then he "puts the orchestra together again" and conducts the lovely Fugue. Authentic prints from C.O.I. negative; restricted to the United States. 20 minutes.

MOODS OF THE SEA

\$85

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. Produced in 1942; first released in 1978. 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

TOSCANINI CONDUCTS

GIUSEPPE VERDI (1945) \$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.

See also **SNAPPY TUNES**, **YAMECRAW** and **TOOT THAT TRUMPET**.

Lobster



SPECIAL INTEREST

Personalities

HORSEHIDE HEROES

(1953)

\$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. Also rare footage of Babe Ruth taken during his baseball and film career, and Lou Gehrig's legendary farewell speech. 10 min.

I NEVER FORGET A FACE

(1956, Academy Award Nominee)

\$75

This Academy Award Nominee features famous faces. Calvin Coolidge is made an honorary Sioux chief; John D. Rockefeller clowns with his family; Presidents Harding and Taft get in a few golf swings; George Bernard Shaw trades quips with reporters in Miami. Also seen is the legendary Scopes "Monkey Trial" with defense lawyer Clarence Darrow battling prosecutor William Jennings Bryan. 10 minutes.

SIR ARTHUR CONAN DOYLE

(1927)

\$85

Although SIR ARTHUR CONAN DOYLE consists of scarcely more than half a dozen lengthy shots, this very early sound film is an intimate and deeply moving record of the man who created in Sherlock Holmes one of the most famous and best loved of all literary characters.

"I've got to say one or two words just to try my voice, I understand," Doyle begins. Then he relates how, in 1886, he came to write the Sherlock Holmes stories, and for five minutes he gives a rich and humorous history of his scientific detective in a warm Scotch burr. But even dearer to Doyle than Holmes was his belief in the afterlife, and in the last half of the film the famous author discusses the psychic faith for which he endured much hostility and to which he was so deeply committed. 12 minutes.

See also **BUFFALO BILL'S WILD WEST SHOW, THE LIFE OF BUFFALO BILL, SNAPPY TUNES,** and *Will Rogers* in **BIG MOMENTS FROM LITTLE PICTURES.**

Robert Youngson Shorts from the Pathe News Library

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 fire fighters. 10 minutes.

THE WORLD OF KIDS

(1951)

\$75

Winner, Academy Award Best Live-Action Short Subject

In this Academy Award winner, children prove that size doesn't matter when it comes to boxing, bowling, golfing and other major sports. Tough small fry compete in rodeo events, and a young sharp-shooter makes Daddy perspire as he holds the targets. In a half pint western, kids who can't reach the stirrups ride tall in the saddle. The Soap Box Derby shows speed-crazy toddlers as reckless as their adult counterparts, while babes on skis and diving boards sneer in the face of danger. A hidden camera captures the expressive reactions of children watching a puppet show that delights, charms, and terrifies them. 10 minutes.

See also **DAREDEVIL DAYS, GADGETS GALORE, HORSEHIDE HEROES, I NEVER FORGET A FACE, IT HAPPENED TO YOU, LIGHTER THAN AIR, SPILLS AND CHILLS, THIS MECHANICAL AGE, THIS WAS YESTERDAY**

The Blackhawk Films library ...

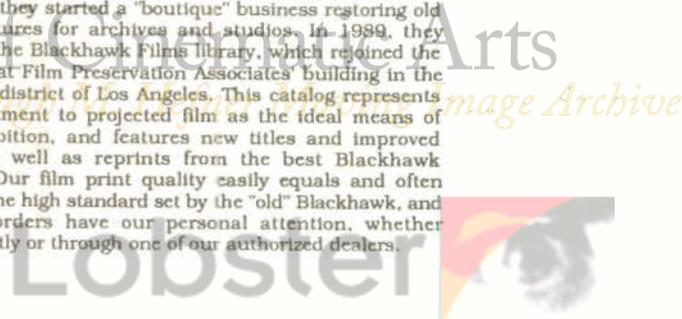
is primarily the accomplishment of Kent D. Eastin, who started business in 1927 making film ads for merchants, filming local news events for theater newsreels, and selling outdated, independent theatrical 35mm film prints for toy projectors of the day from the basement of his parents' home in Galesburg, Illinois. With the advent of 16mm sound film in 1934, Eastin moved his company to Davenport, Iowa and began a rental library which flourished until it was discontinued under the impact of television in 1957. Eastin selected Davenport as an efficient junction for rail shipping and because it was something of a "film town," as home to the Victor Animatograph Corporation, a pioneer motion picture equipment manufacturer.

Martin D. Phelan, with background in direct mail and management, left Montgomery Ward to partner with Eastin in 1947, and assume responsibility for the business side of the developing company. The Blackhawk name was first used for an auxiliary business, liquidating stocks of used 16mm prints from British Information Services, Mills Panoram Soundies, and other libraries and producers. Blackhawk began publishing monthly catalogs in 1949. More than 2,500,000 used films were sold by mail before this business was discontinued in 1981.

In 1952, Blackhawk introduced its own releases in both 8mm and 16mm. Included in this "Collectors Series" were Laurel & Hardy silents from Hal Roach Studios, authorized editions of Keystone comedies licensed by Sennett's original backer, Roy Aitken; and a grouping of railroad films. (Kent Eastin was an avid train enthusiast. He had a basement wall of bound timetables and would ask us to arrive at 7:28 for dinner at 7:30!) In time, Blackhawk grew to dominate the "home movie" field with a base of 125,000 customers, up to eighteen new releases every month, an in-house film restoration facility better than any then possessed by an archive, and more than ninety employees working in a picturesque century-old building of roughly 30,000 square feet. Fox Movietone News, Killiam Shows, and National Telefilm Associates (now Republic Pictures) joined Hal Roach as important suppliers for film releases, and television production was added to the company's successful endeavors. The present owners of the Blackhawk Library, David and Kimberly Shepard, were both employed by Eastin-Phelan during these years. David began working closely with Kent Eastin from The American Film Institute in the late 1960s to ensure permanent preservation of Blackhawk's unique original films at the Library of Congress. He joined the organization in 1973, becoming Vice President for Product Development. Kimberly worked at various times in the Production, Customer Service and Accounting departments.

In 1975, Kent Eastin and Martin Phelan sold Blackhawk to Lee Enterprises, Incorporated, a successful newspaper and broadcasting conglomerate. Blackhawk wrestled with the requirements and style of new managers just at the time video cassettes began to redefine home entertainment. Basic decisions to emphasize mail order sales rather than a unique product line, and heavy investments in the Beta and CED (mechanical video disc) formats proved very costly. Lee Enterprises sold the company to its Blackhawk management team, who struggled on until 1985 when Republic Pictures bought it for direct marketing of Republic's home video line. Republic discontinued film sales and closed the Davenport facility in 1987, but continues successful marketing of videocassettes as "The Blackhawk Catalog" from Commerce, CA.

David and Kimberly Shepard acquired Blackhawk's film equipment in 1986. As Film Preservation Associates, they started a "boutique" business restoring old motion pictures for archives and studios. In 1989, they purchased the Blackhawk Films library, which rejoined the equipment at Film Preservation Associates' building in the Sun Valley district of Los Angeles. This catalog represents our commitment to projected film as the ideal means of movie exhibition, and features new titles and improved editions as well as reprints from the best Blackhawk negatives. Our film print quality easily equals and often surpasses the high standard set by the "old" Blackhawk, and your film orders have our personal attention, whether placed directly or through one of our authorized dealers.



SPECIAL INTEREST

Trains & Planes

LOGGING RAILROADS OF THE WEST \$145

Here is beautifully photographed and extensive coverage of steam power on three of the important logging railroads of the West -- Southwest Lumber Mills out of Flagstaff, Arizona; both the Clallam and Grays Harbor operations of Rayonier on the Olympic Peninsula in Washington State; and the West Side Lumber Company out of Tuolumne, California. You'll see narrow gauge and standard gauge steam power -- Shay and Heislner geared steam locomotives -- Mallets -- saddle tank jobs! Sharp curves -- high trestles -- long trains of logs rocking and rolling along through cuts and gashes in the forest! 18 minutes at 24 fps, silent.

THE THUNDER OF STEAM IN THE BLUE RIDGE \$165 Recently released for the first time in 16mm color

Kent Eastin, Blackhawk's founder and an extraordinary rail fan, felt that this was one of the most dramatic railroad films ever issued. Photographed by Fred McLeod, most of the scenes were shot in 1958 in the mountainous area on the Norfolk & Western's mail line between Roanoke and Bedford, Virginia. You'll see the N&W's tough articulated locomotives in the 2-6-6-4 and 2-8-8-2 wheel arrangements, pulling and pushing on the mountain grades, and the 4-8-4 passenger locomotives on some of the road's name trains such as the Powhatan Arrow, the Cavalier and the Pocahontas. The direct original sound of the locomotives on the Blue Ridge grades, or on the speeding passenger trains, is music for every rail fan. 20 minutes.

WESTERN TRAINS OF LONG AGO \$75

This compilation of railroad views taken between 1893 and 1903 was made in 1958 when Blackhawk rephotographed evidentiary paper positives from the Library of Congress. The results are remarkably good considering the age of the material. You'll see the Northern Pacific Overland Express at Helena, Montana, 1900; the Union Pacific Overland Limited, 1902; Santa Fe California Limited, 1898; Southern Pacific Overland Mail, 1893; Southern Pacific Sunset Limited, 1898; and exceptionally good coverage of the Georgetown Loop on the Colorado Central Railroad, 1903. The 1893 shot is reproduced from a copyright print of 1897 but the Southern Pacific has established the earlier date for photography, making this scene one of the oldest surviving motion pictures. (No Estar prints available due to special laboratory requirements.) 13 minutes at 18 fps.

WHEN STEAM WAS KING \$95

Beautifully preserved color scenes of forty-five to fifty 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) \$145

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 \$145

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 news items, including shots of the interior and views in flight, docking and taking off -- over the Soviet Union, the Arctic, the Atlantic, Japan and the United States. 16 minutes.

LIGHTER THAN AIR (1953) \$75

Perhaps newreel men used to dream that they, too, would roll their camera just at the moment a large German dirigible exploded on the ground. This tightly-edited Robert Youngson compilation contains that great Pathe footage of the Hindenburg, along with glimpses of the Graf Zeppelin, the Akron, the Macon, and other blimps, balloons and famous icons of lighter-than-air flight. 10 minutes.

PIONEER PLANES, PILOTS AND DAREDEVILS \$145

Unique scenes of aviation from 1906-1914, including all famous pioneers. Some material is dupey, but the content is amazing. Silent, no music track; 23 minutes at 18 f.p.s.

THIS MECHANICAL AGE (1956, Academy Award Winner) \$75

A bizarre array of aeronautical experiments which almost flew. Funny and famous compilation by Robert Youngson. 10 minutes.

Automobiles & Other

THE FIRST GLIDDEN TOUR (1905) \$65

Here is a fabulous subject that pictures almost three dozen automobiles that participated in the first competition for the Glidden Trophy and the hill climb up Mt. Washington. You'll see Wintons, Maxwells, Darracqs, Reos, White Steamers, Stanley Steamers, Pope Hartfords, Pope Toledoes, Pierce Great Arrows, a Knox Truck, Rambiers, Cadillacs, Packards, and many other sharp cars of eighty-five years ago. Blackhawk's preprint was made from the original negative in 1956. 11 minutes at 18 fps, silent.

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.

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.

NEW 16mm RELEASES FROM HAL ROACH STUDIOS

(Restricted to United States and Canada)

PACK UP YOUR TROUBLES

(1932)

\$395

Here is the original uncut version of this Laurel & Hardy favorite -- restoring more than five minutes of footage which has been missing from the film for decades, with all original titles, improved picture and bell-clear sound!

It's 1917; Stan and Ollie are recruited for the Army ("Just as I thought -- a couple of crummy, no-good slackers!"); after their wartime escapades, they keep a promise made to their buddy killed in action, locate his little girl (the people are named Smith), and reunite her with her wealthy grandparents. Wrote a critic for the New York Herald-Tribune: "The gags, if now and then somewhat moth-eaten, kept the Capitol audience in gales of laughter Or rather, it would be more accurate to say the use of these gags by Mr. Laurel and Mr. Hardy." Directed by George Marshall; the cast includes Donald Dillaway, Charles Middleton, Billy Gilbert, Grady Sutton, James Finlayson, Jacque Lyn. 69 minutes.

WHISPERING WHOOPEE

(1930)

\$145

Charley Chase hopes the Rockaway Chamber of Commerce will buy some property he has there -- if he shows their purchasing committee a good time. To cinch the sale, Charley hires three, er, ladies of the evening to whoop things up big. But instead of the original buyers, Rockaway sends three dourpusses. All looks bad until Charley breaks the ice with a game of post office, and the butler serves practically pure alcohol billed as juice. We especially like the Rockaway Booster song, where "verdant hills" rhymes with "knitting mills". This very funny film ends with a seltzer fight on a truly Wagnerian scale. Featuring Anita Garvin, Thelma Todd, Dell Henderson, Carl Stockdale; directed by James W. Horne. 21 minutes.

THE SPANKING AGE

(1928)

\$165

Newly restored, THE SPANKING AGE is one of the rarest extant Our Gang comedies, never televised nor circulated on film since its first release by MGM in 1928. It's also a real charmer!

Wheezer and Mary Ann are neglected in favor of their stepmother's own unctious child, Jean Darling. The old meanie abuses the two kids, who take it out on Pete the Pup, who in turn goes after the cat. "Spanked if they did, spanked if they didn't ... so they did ...". Mary Ann decides to throw an elegant party with homemade shrimp salad and invites the Gang to the culinary disaster which results.

Beyond its wit and general felicity, THE SPANKING AGE is a real stylistic experiment. Its camera always assumes the child's point of view, so adults are shown only from the waist down. Perhaps director Robert McGowan was tired of the publicity being given to fancy imported filmmakers and wanted to show that even the humble two-reel comedy could scale the heights of cinema art! Very nice prints; score from MGM Vitaphone discs. 20 minutes.

THE BIG KICK

(1930)

\$145

Harry Langdon's 1929-1930 series of two-reel comedies for Hal Roach has a terrible reputation. Some of the films may deserve it, but THE BIG KICK is very, very good. Although there is a story -- detective Edgar Kennedy, hot on the trail of two bootleggers, eventually captures them in a shootout at the gas station where Harry works -- Langdon's elf character spends most of the film in his own eccentric world, performing extended solo pantomime like a baby with an exceptionally long attention span! Langdon works off props -- a watering can, an air compressor, a balloon, a row of dummies -- and sets his own pace. The comedy makes a clever use of sound effects, and Harry has a few lines of dialogue, but since there's hardly anyone for him to talk to, at least half the film is wordless (there is a musical score of breezy '20's favorites like "Ain't We Got Fun" and "What'll I Do?" checkerboarded with stock silent picture themes). THE BIG KICK compares favorably with the two-reel Mack Sennett comedies which made Langdon a star. Blackhawk's printing negative is made from a nitrate fine grain and quality is very good. 20 minutes.

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