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*Film Preservation Associates is proud to offer  
for the first time in 16mm from  
The Blackhawk Films Collection:*

**CRAZY LIKE A FOX, PANDORA'S BOX,  
ALL TEED UP, SHORT KILTS,  
THE GIRL OF THE GOLDEN WEST,  
THE PROFESSIONAL PATIENT,  
REMEMBER THERE ARE LADIES PRESENT,  
THE MARRIAGE CIRCLE, TRAFFIC IN SOULS,  
JAPANESE RELOCATION, LONDON CAN TAKE IT,  
and BLITZKRIEG THROUGH NAZI EYES.  
FREE EATS and THE FIRST SEVEN YEARS, also,  
(formerly available on only a very limited basis.)**

**DOUBLE WHOOPEE, WIGGLE YOUR EARS and  
45 MINUTES FROM HOLLYWOOD**, previously  
released by Blackhawk, carry scores for the first  
time; **HELPING GRANDMA, BORED OF EDUCATION,  
UNACCUSTOMED AS WE ARE, BELOW ZERO**, and  
(sort of) **WAY OUT WEST** (where Chief Blackhawk  
squats on top of Leo the Lion) have the ORIGINAL  
MAIN TITLES restored. **THE THUNDER OF STEAM  
IN THE BLUE RIDGE** is offered for the first time in  
16mm color. Please note a minimal price increase  
effective on certain titles, flagged with a □, as of May  
31, 1990.

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

Spring & Summer 1990

HAL ROACH  
presents

OLIVER  
STAN  
LAUREL · HARDY  
in  
*Double Whoopee*



Directed by  
LEWIS FOSTER

A  
Metro-  
Goldwyn-  
Mayer  
PICTURE

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*Hugh M. Hefner Moving Image Archive*

## Stan Laurel & Oliver Hardy

BELOW ZERO \* (1930) \$145  
✓Original Main Titles Restored

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!

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.

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 in front of the hotel 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.

UNACCUSTOMED AS WE ARE \* (1929) \$145  
✓Original Main Titles Restored

UNACCUSTOMED 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.

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.

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.

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Previously released and still available...

✓BERTH MARKS * (1929)	\$145
BIG BUSINESS * (1929, silent with added music score)	\$145
Printed on color film with original silent tint.	
✓BRATS * (1930)	\$145
✓THE CHIMP * (1932)	\$210
FROM SOUP TO NUTS * (1928)	\$145
XHELPMATES * (1932)	\$145
XHOG WILD * (1930)	\$145
✓THE LAUREL AND HARDY MURDER CASE * (1930)	\$210
XLIBERTY * (1929)	\$145
MGM Score from 1929 Vitaphone discs	
✓THE MUSIC BOX * (1932, Academy Award for Best Short)	\$210
THE NOON WHISTLE (see "Master Comics" below)	\$75
SONS OF THE DESERT * (1933)	\$395
THEIR FIRST MISTAKE * (1932)	\$145
TWO TARS * (1928, silent with added music score)	\$145

✓= Original Main Titles Restored

X= "Film Classics" Main Titles

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

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

BORED OF EDUCATION \* (1936) \$75  
Original Main Titles Restored

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. 11 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 fisticuffs 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.

## 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, Wheezer and Dorothy DeBorba; the adult players include Billy Gilbert and Dell Henderson. 19 minutes.

## HELPING GRANDMA \* (1931)

\$145

## Original Main Titles Restored

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, "Naw, 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, Wheezer, Jackie Cooper and Chubby, and a rousing, intricate incidental music score to enhance it all.

## 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, available on 16mm film for the first time, is synchronized from the 1929 MGM Vitaphone discs.**

*Previously released and still available...*

✓BIG EARS \* (1931) \$145

✓CAT, DOG & CO. \* (1929) \$145

Score from 1929 Vitaphone discs

✓DIVOT DIGGERS \* (1936) \$145

FORGOTTEN BABIES \* (1933) \$145

HIDE AND SHRIEK \* (1938) \$75

✓HOOK AND LADDER \* (1938) \$145

✓THE KID FROM BORNEO \* (1933) \$145

✓THE LUCKY CORNER \* (1935) \$145

MAMA'S LITTLE PIRATE \* (1934) \$145

✓OUR GANG FOLLIES OF 1936 \* (1935) \$145

✓PUPS IS PUPS \* (1930) \$145

SPOOK SPOOFING \* (1928, silent with added music score) \$145

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✓SPOOKY HOOKY \* (1936)  
TEACHER'S BEAU \* (1935)

\$75  
\$145

✓= Original Main Titles Restored

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

## CHARLIE CHAPLIN

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.

## 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 gives 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 aerialist. But this sprite, this imp who can fly through the legs and clutching hands of a 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 of the films at 24 frames per second. These editions are fully titled. *Archive*

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.

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 skulduggery on the part of the manager making off with the day's receipts -- and he wins the girl.

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.

Also...

THE ADVENTURER (1917)	<input type="checkbox"/> \$135
BEHIND THE SCREEN (1916)	<input type="checkbox"/> \$135
EASY STREET (1917)	<input type="checkbox"/> \$135
THE IMMIGRANT (1917)	<input type="checkbox"/> \$135
ONE A.M. (1926)	<input type="checkbox"/> \$135
THE PAWNSHOP (1916)	<input type="checkbox"/> \$135
THE RINK (1916)	<input type="checkbox"/> \$135

Buy Now! The prices on these films must increase to \$145 after May 31st, 1990.

*Other Chaplin comedies previously released and still available...*

DOUGH AND DYNAMITE (1914, silent, 31 minutes at 18 f.p.s.)	
A Keystone comedy.	<input type="checkbox"/> \$135
MABEL'S MARRIED LIFE (1914, with added music score at 18 fps)	\$75
A Keystone comedy.	
A NIGHT OUT (1915, silent, 26 minutes at 18 f.p.s.)	
An Essanay comedy.	<input type="checkbox"/> \$135
SHANGHAIED (1915, silent, no music track.)	
An Essanay comedy.	<input type="checkbox"/> \$135

Buy Now! The prices on these films must increase to \$145 after May 31st, 1990.

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

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## CHARLEY CHASE

ALL TEED UP \* (1930) \$145  
See back cover for description

THE CHASES OF PIMPLE STREET \* (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). 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 are beautiful except for an intermittent white scratch printed through from the original camera negative in portions of the the second half.

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 Elliott) 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.

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.

*Previously released and still available...*

HIS WOODEN WEDDING (1925)

THE PIP FROM PITTSBURGH \*  
(1931) Starring Charley Chase

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\$135  
 \$145

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## MASTER COMICS

**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.

**BEAUTY AND THE BUS \* (1933)** \$145  
starring Thelma Todd and Patsy Kelly

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 funny bone 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.

**IT'S A GIFT (1923)** \$75  
starring Snub Pollard

In Inventor Snub's bedroom, strings, levers and pulleys make everything automatic, from his foot-ticking 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 magnetates 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 invention 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.

**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.

**SHORT KILTS (1924)****\$145**

starring Stan Laurel

**A Limited Release!**

To celebrate Laurel's centennial this June, we are offering a limited number of prints directly from the Hal Roach Studios negative of this rare comedy. Once this stock is sold, no more will be available for the foreseeable future. **SHORT KILTS** is set in a little Scotch village which "boasted of many bagpipes -- but no music." Stan and Jimmy Finlayson are scions of rival families, the McGregors and the McPhersons. The slight story involves these two boys bringing peace to the highlands by marrying each other's sisters. Stan and sweetie Ena Gregory also have their juvenile doubles in Mickey Daniels and Mary Kornman -- and the whole haggis is glued together with mostly harmless ethnic jokes (sample: How much can a Scotchman drink? Any given amount.) Prints are of very good quality and have original Pathe titles throughout.

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

starring Stan Laurel

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 M-G-M. All original Pathe titles.

*Previously released and still available...***BIG MOMENTS FROM LITTLE PICTURES**  \$135

(1924, silent with added music) Starring Will Rogers

**COPS**  \$135

(1922, silent with added music) Starring Buster Keaton

**DANGEROUS FEMALES**  \$135

(1929) Starring Marie Dressler and Polly Moran

**DONE IN OIL \*** \$145

(1934) Starring Thelma Todd and Patsy Kelly

**THE EXTRA GIRL** \$375

(1923) Starring Mabel Normand

See "With a Movie Focus" for description

**THE FATAL GLASS OF BEER**  \$135

(1933) Starring W. C. Fields

**FATTY AND MABEL ADRIFT** \$210

(1916) Starring Fatty Arbuckle and Mabel Normand

tinted, music added

**45 MINUTES FROM HOLLYWOOD** \$145

(1926) A Hal Roach All-Star Comedy

See "With a Movie Focus" for description

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FRESH PAINT	\$75
(1920) Starring Snub Pollard	
HIS WOODEN WEDDING	□ \$135
(1925) Starring Charley Chase and Katherine Grant	
THE NOON WHISTLE	\$75
(1923) Starring Stan Laurel	
THE PIP FROM PITTSBURGH *	\$145
(1931) Starring Charley Chase	
THE SHRIMP *	\$145
(1930) Starring Harry Langdon, with Thelma Todd	
THE STOLEN JOOLS (1931)	□ \$135
28 Great Stars of the early 1930's in cameo roles	
TILLIE WAKES UP	\$250
(1917) Starring Marie Dressler	
TOP FLAT *	\$145
(1935) Starring Thelma Todd and Patsy Kelly	

□ Buy Now! The prices on these films must increase to \$145 after May 31st, 1990.

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

## WITH A MOVIE FOCUS

THE EXTRA GIRL (1923)	\$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 dane -- 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 "Master Comics" above for other Mabel Normand films, including FATTY AND MABEL ADRIFT and MABEL'S MARRIED LIFE.

45 MINUTES FROM HOLLYWOOD (1926)	\$145
A Hal Roach All-Star Comedy, with Glenn Tryon, Rube Clifford, Sue O'Neil, Charlotte Mineau	

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, with an added music score by Gaylord Carter at the Mighty Wurlitzer. Audiences captivated with the glamor of the movie capital loved this; we think you will, too.

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**GHOSTS OF HOLLYWOOD (1931)****\$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

**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!

**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.

*See 'Landmarks of Early Cinema' below for more films on film.*

**LANDMARKS OF EARLY CINEMA****THE ENCHANTED STUDIO****\$165**

A collection of short films from Pathe Freres, the world's largest film producer in the early years of this century. The collection 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.

**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.

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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 bemonocled 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.

TRAFFIC IN SOULS (1913)

\$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 f.p.s.

*Previously released and still available...*

THE BATTLE AT ELDERBUSH GULCH (1913)	□ \$135
D. W. Griffith (music added)	
CINEMA MAGIC OF GEORGES MELIES	\$295
(1978 documentary; color, 28 minutes)	
DEATH'S MARATHON (1913)	\$85
D. W. Griffith (Music added; 16 minutes at 18 f.p.s.)	
AN EDISON ALBUM (1896-1907)	\$75
11 minutes at 18 f.p.s.	
FLYING HIGH (1929)	□\$135
20 minutes	
THE GREAT TRAIN ROBBERY (1903)	\$85
(Color; Music added)	
HOME SWEET HOME (1914)	\$300
D. W. Griffith (Music added)	
INTOLERANCE (1916)	\$675
D. W. Griffith (Music added)	
LUMIERE'S FIRST PICTURE SHOW (1896, compiled 1974)	\$100

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MELIES TALES OF TERROR	\$75
Silent; 11 minutes at 18 f.p.s.	
MOODS OF THE SEA (1942)	\$85
THE PLOW THAT BROKE THE PLAINS (1936)	\$195
THOSE AWFUL HATS (1909)	\$25
Nickelodeon piano track; 3 minutes at 18 f.p.s.	
A TRIP TO THE MOON (1902)	\$100
(Added Music Score)	
THE VOICE OF THE NIGHTINGALE (1923)	\$95
Starevitch (Silent; Color; 15 minutes at 18 f.p.s.)	

## GREAT DIRECTORS OF THE SILENT SCREEN

THE CRAZY RAY (1923)	\$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, *Parts 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 looney 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.

THE GIRL OF THE GOLDEN WEST (1915)	\$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 has been converted directly from a 35mm original nitrate print.

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JUDITH OF BETHULIA (1913) \$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, and one of his first films produced in California. It was 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.

THE MARRIAGE CIRCLE (1924) \$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.

PANDORA'S BOX (1928) \$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.

*Previously released and still available...*

BATTLESHIP POTEMKIN (1925) \$375

Directed by Sergel M. Eisenstein

POOR LITTLE RICH GIRL (1917) \$375

Directed by Maurice Tourneur; see Feature Films below

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## FEATURE FILMS

### THE CHILDHOOD OF MAXIM GORKY (1938)

\$575

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

### DON Q, SON OF ZORRO (1925)

\$575

with Douglas Fairbanks

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

### POOR LITTLE RICH GIRL (1917)

\$375

For the first time, Mary Pickford, "America's Sweetheart," 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." (Boeton Herndon, Mary Pickford and Douglas Fairbanks). Motion Picture News reviewed it as "the best yet, with no exceptions, but or however ... from first to last it is excellent." Written by Frances Marion, POOR LITTLE RICH GIRL was superbly directed by the celebrated Maurice Tourneur. Of his contribution, one critic wrote that "the camera, not Miss Pickford, should have been the star." Our prints have a theater organ score by the great Gaylord Carter. 67 minutes.

### TILLIE WAKES UP (1917)

starring Marie Dressler

\$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 minutes at 18 f.p.s.

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WILD AND WOOLLY (1917)  
with Douglas Fairbanks

\$285

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.

*Previously released and still available...*

BATTLESHIP POTESKIN (1925)	\$375
OLIVER TWIST (1922, silent with added music score)	\$460
OUR DAILY BREAD (1934, with added color prologue)	\$470
THE PHANTOM OF THE OPERA (1925, color sequence; silent with added music score)	\$500
POT O' GOLD (1941)	\$475
THE PRIVATE LIFE OF HENRY VIII (1933)	\$475

*Also see GREAT DIRECTORS OF THE SILENT SCREEN above.*

## ANIMATION CLASSICS

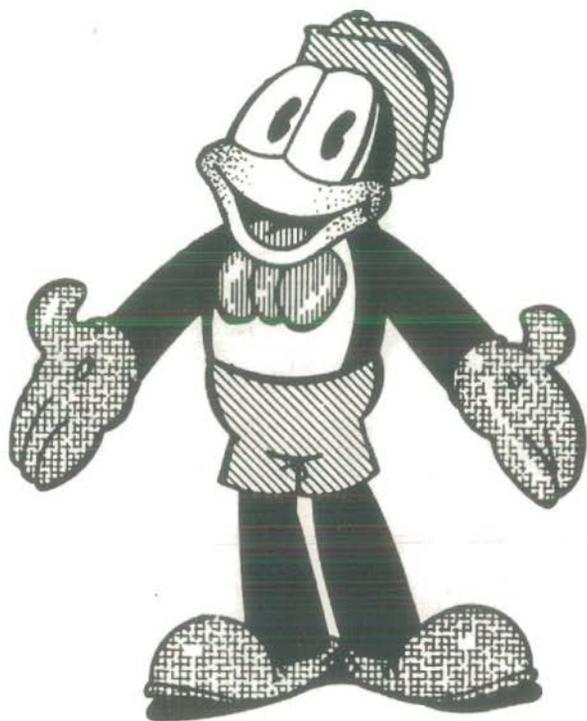
FELIX THE CAT AND THE GOOSE THAT LAID THE GOLDEN EGG  
(1936) \$75

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.

PUSS 'N BOOTS

\$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.



# FLIP THE FROG

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**THE QUEEN OF HEARTS (1934)****\$75**

The Charles Laughton-y King of Hearts craves tarts! 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 "Fairytale." 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 lifting score from Disney's ex-Music Director Carl Stalling, father of "Silly Symphonies." **QUEEN OF HEARTS** is a savory, lavish, animated holiday! Color.

**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.

*Previously released and still available...*

<b>THE BRAVE TIN SOLDIER (1934, ComiColor)</b>	<b>\$75</b>
<b>BULLONEY (8 minutes)</b>	<b>\$75</b>
<b>FUNNY FACE (8 minutes)</b>	<b>\$65</b>
<b>HUMPTY DUMPTY (1934, ComiColor)</b>	<b>\$75</b>
<b>JACK AND THE BEANSTALK (1933, ComiColor)</b>	<b>\$75</b>
<b>JACK FROST (1934, ComiColor)</b>	<b>\$75</b>
<b>THE NEW CAR (Flip the Frog series)</b>	<b>\$65</b>
<b>SPOOKS (1932, Flip the Frog series)</b>	<b>\$75</b>
<b>THE VOICE OF THE NIGHTINGALE (1923, Starevitch)</b>	<b>\$95</b>

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

**WAR DOCUMENTARIES****APPEASEMENT AT MUNICH (1938-74)****\$75**

On February 20, 1938, Hitler announced his intention to secure "general Freedom" for the German population in Czechoslovakia. He also wanted to eliminate any threat that Czechoslovakia might serve as a Soviet air base or as an ally to France or England in case of war. Tension mounted through the summer, culminating in the events of September 12th through September 30th, shown here. Hitler created the Sudeten crisis, and we see him 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

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to meet Hitler in hope that peace could be bought with compromise. Three times in this film, Chamberlain states his belief in appeasement, and through the activities shown here, he earned the scorn of posterity. **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.

#### 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. A first-time release!

#### CAMERAMEN AT WAR \*

\$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.

#### LONDON CAN TAKE IT \*

\$75

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 Humphery Jennings (**LISTEN TO BRITAIN**) with music by Ralph Vaughn Williams. 10 minutes. Excellent prints from 35mm master material, released by Blackhawk for the first time.

#### JAPANESE RELOCATION

\$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*.

## BLACK HISTORY

### A NATURAL-BORN GAMBLER (1916) \$95

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

### SNAPPY TUNES (1923) \$65

Noble Sissle and Eubie Blake, the great entertainers who (among many other accomplishments) wrote SHUFFLE ALONG, the first all-Black Broadway show, appeared two years after that notable achievement in this experimental sound film produced by inventor Lee De Forest to show off his "Phonofilm" system of optical sound reproduction. With Blake at the piano, Sissle sings "Affectionate Sam" and other light-hearted tunes by the pair. The De Forest system ran at 21.33 frames per second rather than at 24, so there is a slight "chipmunk" effect when the movie is run on modern projectors. Also, unfortunately, the 35mm original material for this film was badly deteriorated so the picture is mottled and the sound is very noisy. The content, however, is priceless. 8 minutes at 24 f.p.s.

### YAMECRAW (1930) \$75

James P. Johnson, brilliant pianist and composer, is best remembered for such tunes as "Charleston," "Old Fashioned Love," and "Running Wild;" however, he also composed fine concert pieces on themes taken from American Negro music. 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 Caligari and Potemkin with jagged silhouette sets and rapid cutting, a self-conscious but completely engaging period piece. Prints are excellent. 11 minutes.

### TOOT THAT TRUMPET (1943) \$75

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

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

## ROBERT YOUNGSON'S AWARD-WINNING SHORTS

**I NEVER FORGET A FACE** \$75  
(1956, Academy Award Nominee)

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)

**SPILLS AND CHILLS** \$75  
(1948, Academy Award Nominee)

Hair-raising stunt scenes like these make the twenties roar, and this Academy Award nominee 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, nailbiting collection of breathtaking displays. 10 minutes.

*Previously released and still available...*

**BLAZE BUSTERS** \$75  
(1950, Academy Award nominee)

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

**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.

**GADGETS GALORE** \$75  
(1955, Academy Award nominee)

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.

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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. There's rare footage of Babe Ruth taken during his baseball and film career, and Lou Gehrig's legendary farewell speech. 10 minutes.

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

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

THIS WAS YESTERDAY (1954) \$145

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

## TRAINS

THE THUNDER OF STEAM IN THE BLUE RIDGE \$165  
**First time ever released 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.

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.)

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*Previously released and still available...*

## WHEN STEAM WAS KING

\$95

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

## COAST TO COAST IN 48 HOURS (1928)

\$135

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

*The Blackhawk Library is renowned for its tremendous collection of RAILROAD films. Please let us know your interests.*

## SPECIAL INTEREST

### THE GRAF ZEPPELIN

\$135

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

### PIONEER PLANES, PILOTS AND DAREDEVILS (silent, no music track)

\$135

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

### THE ROMANTIC DAYS OF FIRE HORSES

\$75

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

### TOSCANINI CONDUCTS GIUSEPPE VERDI

\$195

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

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### ORDERING INFORMATION

1. You may order these films directly through us or from one of our authorized dealers who, at present, are Eastin-Phelan Corporation of Davenport, Iowa (for Estar prints only, at slightly higher prices); Festival Films of Minneapolis, MN; National Cinema Service of Ho-Ho-Kus, N.J. and Glenn Photo Supply of Encino, CA. Super 8 prints of some Blackhawk Films are available from Front Row Movies, P.O. Box 756, Slidell, LA 70459 (504) 649-0707. Other Blackhawk Films are available only through us; please feel free to call or write.
2. Terms: Check with order, please. California residents please add 6 3/4% sales tax. We will ship UPS unless Parcel Post is requested. Please add for shipping: \$4 for up to three shorts; \$7 for a feature. Free shipping for each order over \$400 to destinations in the U.S.A.
3. All copies are printed to order. Normally, we use Eastman stock, mount on grey metal reels, and can ship within three weeks.
4. Returns will be accepted only for defects in the printing process (although we try for perfection!).
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**FILM**  
**PRESERVATION**  
**ASSOCIATES**

8307 San Fernando Road  
Sun Valley, CA 91352

ALL TEED UP

(1930)

Charley Chase meets Thelma Todd at a lunch counter, and to make a good impression he pretends to be a golfer when he really doesn't 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 that ends well -- until he asks her father, Edgar Kennedy, about the stock market! Kennedy also directed this well-paced comedy, and there's a nice balance between visual and verbal humor, extremely clever use of non-synchronous sound, and a lovely over-the-shoulder look at semi-rural Los Angeles. But the big surprise comes when Charley 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. \$145

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