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BLACKHAWK FILMS in 16mm

Of the three dozen exceptional vintage films announced here, more than a third are Hal Roach productions in continuing commemoration of the 100th birthday of that great comedy producer. Look among them for outstanding films never offered before by Blackhawk, including **The Bargain of the Century** (Pitts and Todd directed by Chase), **Mighty Like a Moose** (Chase directed by McCarey) and **Slipping Wives**, one of the very first Laurel and Hardys. Check out our other comedy releases for thrills and action!

Historians of serious international film will be thrilled to discover for the first time among Blackhawk's non-fiction offerings **Three Songs of Lenin** by Dziga Vertov, probably the greatest film of this pioneer propagandist whose work, like Leni Riefenstahl's, transcends its sponsorship; and John Grierson's **Drifters**, the founding film of the British documentary movement (with a newly-added music track). Several other important silents also appear here with music tracks for the first time! In sharp, first-generation quality we've restored an important and complete Georges Melies film previously believed to exist only in a short fragment, **The Good Shepherdess and the Evil Princess!**

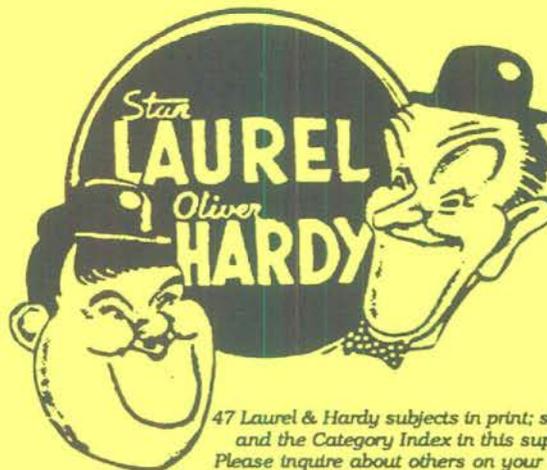
Perhaps 16mm film has become an economic indulgence -- but every month we hear from a few more thrilled customers who have returned to the screen from the tube and have thus rediscovered the unique power of projected silver images to create, as if for the first time, the magic of our precious film heritage.

THE BARGAIN OF THE CENTURY *

(1933)

\$160

Charley Chase directs ZaSu Pitts and Thelma Todd who, speeding off to a white sale for bargain sheets, involve traffic cop James Burtis in their maelstrom and get him fired. A year later he's somehow still freeloading from them but fills his idle days inventing far-fetched security devices for their apartment. Thelma entices Captain Billy Gilbert to dessert ("well, maybe a little ice cream") in hope Officer Butterworth can wheedle his old job back -- and after a long "magic" routine involving the repatriation of the Captain's 25-year-service watch from ZaSu's frozen confection, there are two surprise twists to the ending. Well, we didn't expect you to be convulsed by the *catalog copy* but there are great laughs in the characters and their business, and the outstanding reputation of this comedy is more than borne out! Excellent prints with all original titles. (20 minutes).



47 Laurel & Hardy subjects in print; see page U and the Category Index in this supplement. Please inquire about others on your wish list.

MIGHTY LIKE A MOOSE

(1925)

\$160

Mr. Moose has buck teeth like flying buttresses; Mrs. Moose has a nose that would frighten a witch. Each secretly gets "fixed" and, designing to philander, falls in love with the other without recognizing him/her; then when the truth finally dawns, each spouse resolves to deliver a lesson in sweet revenge. We rank this short starring Charley Chase and directed by Leo McCarey high on our list of the world's greatest comedies including Keaton's, Chaplin's, Shakespeare's, anyone's. Prints are excellent. (21 minutes at 24 fps, silent)

THE COUNT TAKES THE COUNT *

(1936)

\$160

Charley Chase is an insurance salesman who issues a million-dollar policy to guarantee the wedding of Antoinette Lees, daughter to a wealthy industrialist who aspires to nobility-by-marriage, and a Count who aspires to wealth. The insurance company sends Charley to make sure all goes as planned; after chotee confusion (with, among other things, Charley handcuffed to a sheriff who walks in his sleep) all ends matrimonially between -- you guessed it -- Charley and Antoinette. (20 minutes)



JAMMED WITH THRILLS AND LAUGHTER ...

THE GROCERY CLERK

(1920)

\$160

Larry Semon was once rated alongside Buster Keaton as a king among clowns. He is at his brilliant peak in this gag-filled Vitagraph comedy which climaxes in spectacular action (Semon often spent \$80,000 making a two-reel comedy -- as much as many studios spent on Class "A" features). Semon said at this time that his films "only deal with the lighter things in life, side-stepping the weighty problems, and so they are always timely." Perhaps this was a serious miscalculation, since Semon is almost forgotten; but his best films (this among them) are indeed beautiful, surrealist poems dedicated to insanity and silliness. Piano score by Jon Mirsalis, recorded for reproduction at 18 f.p.s. (29 minutes)

DANGER AHEAD

(1927)

\$160

Independent "no-name" comedies were typically cheap -- actors standing about spouting wise-cracking subtitles -- since major action scenes required extensive production time, expensive props, and acrobatic performers. But this exceptional Weiss Bros. "Hairbreadth Harry" entry more than makes up in action what it lacks in star power, and actually embodies the qualities of slapstick which are associated by later myth with that form. The first half is a spoof on Victorian melodrama and good, out-on-the-street improvisation; the second reel is an elaborate chase atop a moving train, with all participants (except the train) ending up in the water. A certain crowd-pleaser and an excellent print! (20 minutes, silent)

OUTBOUND

(1924)

\$85

Fasten your seat belts! This is a great example of the laugh-and-thrill comedy that made Educational Films a close competitor of Mack Sennett's fun factory in the 1920s. In much of it one of the boys is "asleep" on his bed suspended upon a beam extending back from a heavy truck winding its way through the curving and hilly roads of Hollywood's Griffith Park. How did it get that way? The truck backed into the bed in turning around -- what else? With Sid Smith and Cliff Bowes, this Cameo Comedy was directed by Harry Edwards, one of the great names in slapstick history. (10 minutes, silent)

ORANGES AND LEMONS

(1923)

\$85

Stan Laurel was undoubtedly one of the silent screen's finest gagmen, even edging the famed Larry Semon by a shade. Semon reworked favorite gags to fit his story line, while Laurel first conceived the comic situation and then designed gags to fit. Although his solo work didn't have the enduring quality of his team endeavors with Oliver Hardy, *Oranges and Lemons* is a near-perfect example of Laurel's genius at creating pure gag comedy, with each laugh carefully paced for maximum impact. A Hal Roach production, directed by George Jeske. (15 minutes at 18 fps, silent)

WANDERING PAPAS

(1925)

\$160

A milestone of sorts in film comedy, *Wandering Papas* marks the first time Stan Laurel and Oliver Hardy worked together at Hal Roach Studios. Hardy appears on-screen while Laurel directed the short; however, the star is Australian-born Clyde Cook. He's obviously seen *The Gold Rush*, for as the company cook at a logging camp, he meets a bear on a trail, hangs from a derailed car over a gorge, and offers other startling tributes to the great Charlie. (18 minutes, silent)

LAUREL & HARDY

Produced by Hal Roach Studios; * Restricted to U. S. and Canada

SLIPPING WIVES *

(1926, released 1927)

\$160

On their way up, the boys are seen for the second time together under the Hal Roach banner in this All-Star comedy with Priscilla Dean and Herbert Rawlinson, Big Stars on their way down. "As Jarvis the butler, Hardy takes an instant dislike to Laurel, and spends most of his time devising ways to kill him. Their scenes together are few and brief... Hardy is meticulous and self-important while Laurel is appropriately dumb." (Randy Skretvedt in *Laurel and Hardy: The Magic Behind the Movies*). This comedy was never distributed by the "old" Blackhawk and is one of the rarer L&H titles. We acquired a decent negative copied from a vintage 16mm print and have sweated pellets to make the best prints possible from it. (23 minutes, silent)

SHOULD MARRIED MEN GO HOME?*

(1928)

\$160

It's a peaceful Sunday morning at the Hardy's -- until Stanley shows up. The Hardys pretend to be out but Stan is so persistent that Ollie lets him in. Mrs. Hardy then orders both boys out of the house. They head for the golf course, and as foursomes are required, team with two most attractive young ladies. And encounter slow-burn Edgar Kennedy. Edgar's toupee gets mixed up with golf tees and turf, and when Kennedy attempts to wing it out of the muddy rough, a great mud-slinging free-for-all follows. This is one of the top silent-era L&H comedies. (21 minutes, silent)

ANY OLD PORT *

(1932)

\$160

Stan and Ollie, home from a whaling voyage, head for Ye Mariner's Roost, a fleapit hotel where they rescue slavey Jacqueline Wells from the unwanted advances of proprietor Walter Long. The film contains a great sequence with Stan battling Long as a prize fighter! (22 minutes)

THE FIXER UPPERS *

(1935)

\$160

Stan and Ollie are greeting card salesmen -- Ollie designs the cards, Stan writes the verses. At one apartment they are met by tearful Mac Busch whose artist husband is so wrapped up in his work that she is a "neglected wife." The boys volunteer to make the husband jealous, with great success! A reworking of *Slipping Wives*, offered above. (21 minutes)

A CHUMP AT OXFORD *

(1939)

\$395

Our boys are street sweepers -- and unusual ones. They wind up the morning circuit in front of the Finlayson National Bank and move to the curb at the employees entrance to enjoy their lunch. Stan tosses a banana peel on to the pavement and is reprimanded by Ollie. That banana peel, though, becomes the secret of their success, for simultaneously the bank is being robbed. The exiting bandits career almost into the arms of Stan and Ollie, who get all the credit for the capture, and the gratitude of the bank President as well, who offers them practically anything they might desire as a reward. They indicate they're short on education, and as a result, end up at Oxford. "It ranks with their best pictures..." -- Graham Greene This is the full-length (63-minute) version, with original main titles restored.

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UPGRADES

We've made a new negative which considerably improves picture quality and also includes the original main title of *PUTTING PANTS ON PHILIP* (\$160) and have restored original main titles to *HOG WILD*, *TIT FOR TAT*, *THEM THAR HILLS* and *BIRTHDAY BLUES*.

'OUR GANG' COMEDIES

MARY, QUEEN OF TOTS

(1925) \$160

"More familiar, more popular, than princes and presidents" reads a 1925 advertisement for the "Our Gang" comedies. This is a particularly delightful short featuring the original company -- Mary Kornman, Jackie Davis, Mickey Daniels, Joe Cobb, Jackie Condon, Allen Hoskins ("Farina"), and Pal the dog -- with an outstanding fantasy sequence in the middle using oversize sets and props as well as sophisticated trick photography to bring the kids to life as Mary's dolls. Print quality is excellent. (21 minutes, silent)

FREE WHEELING *

(1932) \$160

Matthew Beard ("Stymie"), Dickie Moore, Jacquie Lyn and Spanky McFarland, among others, in a film which "succeeds on every level and is among the finest Hal Roach comedies made. It's the kind of endearing, visually memorable film that if seen in childhood is imprinted on one's mind forever ... the appeal is basic and timeless. Clever visual gags, the flood of sound effects, and dialogue are all executed and pulled together with verve and finesse." -- Maltin and Bann. *Our Gang*. (20 minutes)

WASHEE IRONEE *

(1934) \$160

Waldo's mother wants him to practice violin because she is planning to have him play for her ladies club in hope that his performance will influence the ladies to elect her president. But Waldo would rather play football with the Gang, so he puts on a record to make his mother believe that he is practicing. Waldo makes a touchdown but his clothes now look like grass could grow on them. The gang comes to the rescue, "fixing" his clothes for him. "...loaded with gags, one after another ..." -- Maltin and Bann. (17 minutes)

CHARLIE CHAPLIN

A NIGHT IN THE SHOW

(1915) \$160

This Essanay comedy preserves Charlie's most successful stage sketch when he toured as a top star of Karno's London Comedians in an act called "A Night in an English Music Hall." However, Chaplin takes advantage of movie magic to expand his part to a dual role, "Mr. Pest," who causes considerable disturbance in the orchestra, and "Mr. Rowdy," who does equally well in the gallery! Long honing of the "business" contributes to making this one of the funniest Chaplin films of this period. (24 minutes at 18 fps, silent)

SILENT FEATURE FILMS

THE MATRIMANIAC

(1916) \$275

Douglas Fairbanks and Constance Talmadge in the twelfth of thirteen comedies in modern dress which Doug made for Triangle during his fifteen months at the studio. It's an absolutely delightful chase by train during which Doug overcomes obstacles put in his way by a disgruntled father-in-law and a rejected suitor to get his sweetheart to the altar. "The point was simply to set up a situation where the true Fairbanks -- resourceful, daring, gallant -- could emerge from an improbable cocoon and demonstrate his remarkable heroic gifts ..." (Richard Schickel, 1973). Converted by Blackhawk from a vintage 28mm print, the pictorial quality of this release is excellent. (49 minutes at 18 fps, silent)

THE WHISTLE

(1921) \$375

Although William S. Hart is remembered almost exclusively for his screen characterizations of good/bad Western heroes, he also made occasional non-Western films of unusual quality. *The Whistle* is a non-Western feature which displays Hart's versatility as an actor. When unsafe mill conditions cause the death of his son, Robert Evans (Hart) seeks vengeance by kidnapping the son of factory owner Henry Chappie (Frank Brownlee). Thinking her son dead, Mrs. Chappie (Myrtle Stedman) endures years of unhappiness and illness. Mother and son are finally reunited, Chappie improves mill conditions, and Evans goes on his lonely way. Hart performed his own stunts, and when he began making *The Whistle* he had just recovered from injuries sustained during the filming of his previous feature, *O'Malley of the Mounted*. Nevertheless, he included in *The Whistle* an unrestricted fist fight as authentic as could be filmed. Blackhawk's edition was converted from an original 35mm nitrate print and quality is excellent. (61 minutes at 24 fps, silent)

ELLA CINDERS

(1925) \$325

Colleen Moore is delightful as the slavey Ella Cinders who is forced by her harsh mother (Vera Lewis) to be cook, laundress and maid to her two ugly sisters, the Pills. Still, her charm is noticed by handsome Waite Lifter, local iceman (Lloyd Hughes). When a hometown beauty contest is held with the winner to receive a Hollywood acting contract, Waite escorts Ella who flees (leaving her slipper behind). She wins, of course, but when she arrives in Hollywood the contest turns out to have been a fraud. Through fairy-tale circumstances Ella becomes an instant film star anyway (and plays a great scene with Harry Langdon), but gives it all up to marry Waite who turns out to be a millionaire and a star athlete incognito on the ice wagon. Produced as a gentle parody of '20's rags-to-riches drama, it also offers interesting subtexts for the '90's. Picture quality is pretty good despite flaws printed through from the original material, and the effect of the film is greatly enhanced by Gaylord Carter's music performed on the Mighty Wurlitzer. (52 minutes).

ORDERING INFORMATION

1. All copies are printed to order. Normally, we use Eastman stock and can ship within three weeks. Estar prints are available at a 5% surcharge.
2. Terms: Institutional purchase orders or payment with order, please. Please add sales tax if required, and add for shipping: \$4 for orders up to \$200; \$7 for orders totalling between \$200 and \$400; free shipping for each order over \$400 to destinations in the USA. We ship UPS unless Parcel Post is requested.
3. Returns will be accepted only for defects in the printing process (although we try for perfection!).
4. Use of these films is limited to non-theatrical and home exhibition by direct projection only; all other uses, including stock shot, home video, television and theatrical exhibition, are reserved. Most of these films are copyrighted in their entirety or to the extent of special contents or contain registered characters or trademarks. "Blackhawk Films" is a registered trademark of Playboy Publishing Group.
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EARLY FILMS

TOMMY BURNS VS. BILL SQUIRES	(1907)	\$75
GUNNER MOIR VS. TIGER SMITH	(1907)	\$60

Boxing films were important attractions in the fairground years of cinema, producers going to immense trouble to stage fights in out-of-the-way places (they were illegal in every state) in order to make films of them (perfectly legal, and true novelties as few people had ever seen an actual match). **Burns vs. Squires** is the world's championship fight of July 4, 1907, held at Colma, California. Tommy Burns was a light-heavyweight who had taken all comers and thus won the sporting public's admiration. Squires, an Australian, had made a great name for himself in his own country. Many thought Burns was licked before he started -- but the fight, refereed by Jim Jeffries, didn't last even one full round, with Burns still champion. Interesting also because of the setting, the crowds, and the many famous sporting personalities who are also pictured. Blackhawk has added full explanatory titles. **Moir vs. Smith** shows the heavyweight champion of England battering a one-round victory from the heavyweight champion of India at the Sporting Club of London, also in 1907. This film, produced by Charles Urban, is exactly as originally shown, without mediating titles or added comments. Considering the vintage and the material, both releases are of good image quality, **Moir** being the better of the two. (For an extensive discussion of early boxing films and their significance, see Charles Musser, *The Emergence of Cinema*, Charles Scribner's Sons, 1990, pages 193-208). (9 and 6 minutes at 18 fps, silent)

DR. JEKYLL AND MR. HYDE (1911) \$85

Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* has been a favorite work for moviemakers since 1911 when the Thanhouser Film Company of New Rochelle, New York, first produced a one-reel version for nickelodeons. The dual role is quite creditably played by James Cruze, who came to movies from acting in road and stock companies and who became one of Paramount's top directors in the 1920s. Copied from a somewhat choppy 35mm print, the film is nonetheless substantially complete and of very good quality. (15 minutes at 18 fps, silent)

ENOCH ARDEN (1911) \$160

Based upon the 1864 poem by Alfred Lord Tennyson, this film marks a turning point in the career of pioneer director D.W. Griffith. He confounded his Biograph Company bosses and, at the same time, made movie history by making it in two reels. Biograph insisted it could not be commercially successful if released as a two-reel picture and placed it in distribution as two separate units, reel one going on the market Monday, June 12th, and reel two on Thursday, June 15th, 1911. Griffith had earlier produced the story in one reel (as *After Many Years*) and he invested this, his most elaborate production to that time, with deep feeling. The cast includes Linda Arvidson, Wilfred Lucas and Frank Grandin. (29 minutes at 18 fps., silent)

GEORGES MELIES

THE GOOD SHEPHERDESS AND THE EVIL PRINCESS (1908) \$85

We are delighted to offer a complete print in sharp, first-generation quality of this "elaborate ... fairy pantomime... notable for its handsome sets and imaginative props" (John Fraser, *Artificially Arranged Scenes*). More or less in the tradition of *Cinderella*, the film contains many of the camera tricks for which Melies is today remembered, but it is primarily a charming fairy tale. (Previously known to exist only in a 5-minute fragment, this copy is 14 minutes at 18 fps, silent)

THE ECLIPSE, OR THE COURTSHIP OF THE SUN AND THE MOON (1907) \$75

One of Melies' wonderful science fiction films, with a slight story (an astronomer organizes the study of an eclipse) serving as pretext for spectacular visual effects and camera tricks. "A round smiling moon and the scintillating, leering face of the sun express sexual ecstasy at coming together. Wandering stars appear next. Venus pops out of a trap door. Comets straddled by chorus girls flash by. Mars, Venus and Saturn come together and seesaw gaily on the crescent moon. A giant star shower follows, a triple layered multiple exposure of actresses, painted figures and night sky." (John Fraser, *Artificially Arranged Scenes*) (9 minutes, silent at 18 fps)

ANIMATION

FIDDLESTICKS (1931) \$75

The first "Flip the Frog" cartoon and the only one in color, *Fiddlesticks* is similar to the early Silly Symphonies which Iwerks had been animating with much cavorting to synchronized music, many sound effects delivered in musical rhythm, assorted bugs performing in the orchestra, and woodland creatures comprising the audience. One of the characters -- a solo violinist -- is a little mouse, and darn if it isn't a dead ringer for Mickey, whom Iwerks was supposed to have left behind on Hyperion Avenue! By way of repentance, Iwerks never used another mouse in his "Flip," "Willie" or "Fairytale" cartoons. (7 minutes, color)

THE AIR RACE (1933) \$75

An animation mystery, this "Willie Whopper" cartoon was never publicly distributed (although it was intended for MGM release, and this edition preserves all the original titles). Why? Perhaps because there are some off-color gags? No one in the Iwerks family seems to remember. In any event, it's lively, funny and action filled -- and wasn't a complete loss either, since Iwerks recycled some of the animation into a later Willie, *Spite Flight*. (7 minutes)

THE CIVIL WAR IN EARLY FILMS

The Civil War has been the subject of more than five hundred films, more than half of them produced between 1911 and 1915 in commemoration of the fiftieth anniversary of that conflict. Here are four films from that period by different producers of the nickelodeon era.

RAILROAD RAIDERS OF '62

(1911)

\$85

Copied in 1960 from Producer George Kleine's personal 35mm print, this is the first picturization of the famous chase of the locomotive, *The General*, by the Texas -- and the thrilling exploits of *Andrews Raiders* -- produced by the pioneer Kalem Company. There are some excellent train and action shots; of course the authentic General and Texas themselves do not appear in the film, but Kalem turned up -- more than eighty years ago -- a couple of locomotives that look like they were at least as old. The early trade magazine *Moving Picture World* suggested that exhibitors could enhance the effect of the film by putting a section of rail behind the screen and letting the stagehands go at it with sledge hammers during the appropriate scenes. (12 minutes at 18 fps, silent)

THE LIFE OF ABRAHAM LINCOLN

(1915)

\$85

To commemorate the 50th anniversary of Lincoln's death, the State of Illinois commissioned Edison to film its most famous citizen's life story. The resulting film covered Lincoln's life from the cradle to the grave in a series of factually-correct and well-acted tableaux in which entertainment values, although present, were secondary. *Blackhawk's* revival somewhat abridges the original film, offering in one reel many of the important events of his career. (18 minutes at 18 fps, silent)

THE HOUSE WITH CLOSED SHUTTERS

(1910)

\$85

In this Biograph subject directed by D.W. Griffith, the alcoholic son of a proud Southern family (Henry B. Walthall) disgraces himself by running away when he is supposed to deliver an important military dispatch. His passionately patriotic sister (Dorothy West) attires herself in his uniform, delivers the dispatch, carries the Confederate flag into battle, and is killed. The son being reported killed, the mother (Grace Henderson) closes the shutters of the family mansion and forbids him ever to show himself outside. He is never seen by anybody until many years later when the truth becomes known to his sister's two old suitors (Charles West and Joseph Graybill). (17 minutes, silent, 18 fps)

THE DRUMMER OF THE EIGHTH

(1913)

\$85

Produced by Thomas H. Ince, this is a beautifully-photographed and staged short tragedy about a young boy who runs away from home to be a drummer in the Union Army. Wounded, he writes his mother that he is coming home, but after the letter is mailed, things take a turn for the worse and he arrives in a flag-draped casket. The sound track consists of piano music with narration by Paul Killiam; however, the film is also perfectly intelligible without the sound, and looks better at 18 fps than at 24. (11 minutes at 24 fps, 15 minutes at 18 fps)

DOCUMENTARY CLASSICS

THREE SONGS ABOUT LENIN

(1934)

\$450

The legendary *Dziga Vertov's* last, most personal and deeply felt film, *Three Songs about Lenin* reveals the Soviet leader as seen through the eyes of that country's people represented by three "visual songs." The first, "In a Black Prison Was My Face", concerns the life of a young Muslim woman. "We Loved Him" deals with the life and death of Lenin himself. The third song, "In the Great City of Stone" shows the accomplishments of his life. More important, however, is the sheer exhilarating beauty of Vertov's images and the majesty of his filmmaking skills. The director of *The Man With a Movie Camera* and *Kino-Eye* produced here what H. G. Wells called "one of the greatest and most beautiful films I have ever seen." Russian intertitles and a small amount of dialogue, with English subtitles. Distributed under license; prints are excellent. (62 minutes)

FRANKLIN D. ROOSEVELT: DECLARATION OF WAR ON JAPAN

(1941)

\$85

On December 7, 1941, the Japanese launched their infamous attack on Pearl Harbor and other bases in the South Pacific. War had come to America! For the first time since April of 1917, Congress was called into emergency session to hear a President of the United States ask that it declare war upon another nation. Cameras filmed the entire speech, but only portions of the address were shown in the newsreel that went to theaters within twenty-four hours. Using outtakes, *Blackhawk* reconstructed the President's appearance in its entirety, even including rare footage of Roosevelt walking with the aid of crutches. (9 minutes)

DRIFTERS

(1929)

\$325

This famous film was the earliest effort of *John Grierson*, who pioneered the whole documentary film movement in Britain. It has become a classic example for students of film, yet has never lost its power to fascinate a general audience. "It is about the sea and fishermen ... and if you can tell me a story more plainly dramatic than the gathering of the ships for the herring season, the going out, the shooting at evening, the long drift in the night, the hauling of nets by infinite agony of shoulder muscles in the teeth of a storm, the drive home against a head sea, and (for finale) the frenzy of a market in which the said agonies are sold at ten shillings a thousand, and iced, salted and barrelled for an unwitting world -- if you can tell me a story with better crescendo in energies, images, atmospherics, and all that make up the sum and substance of cinema, I promise you I shall make a film of it when I can." (Grierson, writing in *Cinema Quarterly*, November, 1929). Prints are excellent. (40 minutes, silent with piano score)

GRANTON TRAWLER

(1934)

\$85

John Grierson's famous study of a fishing trawler and its crew in rough weather off the east coast of Scotland. *Alberto Cavalcanti's* sound track, which of necessity had to be created after the filming, consists of a little music from a mouth organ and a drum, the conversation of the Scots fishermen, and natural sound effects, combined to produce an asynchronous, impressionistic reinforcement of the visuals which historians of documentary have judged surprisingly effective. (10 minutes)

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BLACKHAWK RAILROAD CLASSICS

WRECK!

\$110

A selection of silent newsreel coverage of railroad wrecks, mostly from the early 1920s, as pictured in Fox News. Practically every one of these accidents was caused by human failure -- not by that of the equipment. Railroad enthusiast and Blackhawk's founder, Kent Eastin, spent weeks researching this compilation with the help of librarians from the dozen or so communities "hosting" each of these disasters, who supplied information from local newspaper files to supplement the original film intertitles. (20 minutes at 18 fps, silent)

FROM HORSE CAR TO SUBWAY IN NEW YORK CITY

\$125

Edited from footage photographed between 1898 and 1906 and converted by Blackhawk from 35mm paper positives in the Library of Congress, this fascinating film completely bridges the period from the primitive horse car to the opening of the New York City subway. It shows horse cars crossing Broadway and other areas, Brooklyn cable car lines before electrification, cable-propelled rapid transit lines across Brooklyn Bridge, steam-powered elevateds, and the building and opening of the subway! (22 minutes at 18 fps, silent)

BLACKHAWK FILMS IN RELEASE

Category Index begins on the back cover of this supplement.

SPORTS

W	Gunner Moir vs. Tiger Smith	\$60
26	Horseshide Heroes	\$85
W	Tommy Burns vs. Bill Squires	\$75
G	When Sports Were King	\$85

TRANSPORTATION (RAILS, WINGS, WHEELS)

C	* Air Tight	\$160
12	Barney Oldfield's Race for a Life	\$110
27	Coast to Coast in 48 Hours	\$160
A	First 500-Mile Indianapolis...Race	\$75
27	First Glidden Tour--1905, The	\$75
Y	From Horse Car to Subway in New Yc	\$125
27	Gadgets Galore	\$85
D	Girl and Her Trust, The	\$85
27	Graf Zeppelin, The	\$160
14	Great Train Robbery, The	\$85
9	* Hasty Marriage, A	\$160
27	Lighter Than Air	\$85
27	Logging Railroads of the West	\$160
J	Memories of Steam on Western Railroads	\$160
M	Night Mail	\$160
27	Pioneer Planes, Pilots and Daredevils	\$160
X	Railroad Raiders of '62	\$85
27	Romantic Days of Fire Horses, The	\$85
B	Super-Hooper-Dyne Lizzies	\$160
12	Teddy at the Throttle	\$160
27	Thunder of Steam in the Blue Ridge	\$165
27	Western Trains of Long Ago	\$85
27	When Steam Was King	\$95
Y	Wreck!	\$110

ANIMATION, GENERAL

W	Air Race, The	\$75
K	Alice on the Farm	\$85
23	Felix Cat & Goose Golden Egg	\$85
21	Puss 'n Boots	\$85

COMICOLOR SERIES

G	Ali Baba	\$75
22	Brave Tin Soldier, The	\$85
22	Humpty Dumpty	\$85
22	Jack and the Beanstalk	\$85
22	Jack Frost	\$85
22	Queen of Hearts, The	\$85

"FLIP THE FROG" CARTOONS

22	Bulloney	\$85
R	Cuckoo Murder Case, The	\$75
W	Fiddlesticks	\$75
22	Funny Face	\$75
33	New Car, The	\$75
22	Office Boy	\$85
G	Puppy Love	\$75
23	Room Runners	\$85
23	Spooks	\$85
23	Techno-Cracked	\$75

EXPERIMENTAL FILMS

25	Moods of the Sea	\$85
D	Nursery Favorites	\$75
21	Snappy Tunes	\$75

MOVIES ABOUT MOVIES

7	Behind the Screen	\$160
12	Big Moments from Little Pictures	\$160
J	Cinematographe Souvenirs of America	\$85
P	Dogs of War	\$160
21	Flying High	\$160
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3	* Laughing Gravy (Spanish Reel 3)	\$85
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25	Toot That Trumpet	\$85
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MUSIC

E	Black and Tan	\$160
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23	Pot O' Gold	\$525
21	Snappy Tunes	\$75
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25	Toscanini Conducts Giuseppe Verdi	\$230
25	Yamecrow	\$85

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Lester
Verdi

BLACKHAWK FILMS IN RELEASE

(continued)

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24	Blitzkrieg Through Nazi Eyes	\$160
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16	Max Linder Duo, A	\$85
16	More from the Enchanted Studio	\$165
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J	Pathe Freres Presents the World	\$85
D	Trio of Cinema Wonders, A	\$75
21	Voice of the Nightingale, The	\$95

DOCUMENTARY CLASSICS

24	Japanese Relocation	\$85
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Q	River, The	\$230
20	Silent Enemy, The	\$500
X	Three Songs About Lenin	\$450
25	Toscanini Conducts Giuseppe Verdi	\$230
24	Town, The	\$85

GREAT BRITISH DOCUMENTARIES

24	* Cameramen At War	\$145
24	* Desert Victory	\$475
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X	Drifters	\$325
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24	London Can Take It	\$85
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G	Words for Battle	\$85

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27	Graf Zeppelin, The	\$160
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I	I Remember When	\$85
J	Panoramic Impressions of Old N.Y.	\$85
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27	Romantic Days of Fire Horses, The	\$85
20	Spills and Chills	\$85
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WORLD WAR I

J	Gaumont Graphic	\$85
24	It Happened To You	\$160
M	Log of the U-35, The	\$175
24	This Was Yesterday	\$160
G	Those Exciting Days	\$85
S	Wolves of Kultur - Complete (7 ch.)	\$975

WORLD WAR II

24	Appeasement at Munich	\$160
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24	* Cameramen At War	\$145
24	* Desert Victory	\$475
G	* Diary for Timothy, A	\$330
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25	Hymn of the Nations (Toscanini)	\$230
24	Japanese Relocation	\$85
Q	Listen to Britain	\$175
24	London Can Take It	\$85
P	Pearl Harbor	\$85
24	Town, The	\$85
G	Words for Battle	\$85

EARLY NEWSREELS

A	First 500-Mile Indianapolis...Race	\$75
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Q	River, The	\$230
F	Temple of Moloch	\$95
18	Traffic In Souls	\$350

PERSONALITIES

17	Buffalo Bill's Wild West Show	\$160
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17	Life of Buffalo Bill, The	\$160
21	Sir Arthur Conan Doyle	\$85

ROBERT YOUNGSON SHORTS

Unavailable after April 15, 1992

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BLACKHAWK FILMS IN RELEASE

(continued)

NICKELODEON SHORTS

D	Broncho Billy & The Greaser	\$85
13	Cure for Pkeritis, A	\$85
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X	Drummer of the Eighth, The	\$85
F	Girl at the Cupola, The	\$85
X	House with Closed Shutters, The	\$85
17	In The Tennessee Hills	\$160
E	Leap From the Water Tower, The	\$85
X	Life of Abraham Lincoln, The	\$85
16	Max Linder Duo, A	\$85
13	"Miss" Fatty's Seaside Lovers	\$85
16	More from the Enchanted Studio	\$165
25	Natural Born Gambler, A	\$95
17	Nero, Or the Burning Rome	\$85
D	Nursery Favorites	\$75
13	Professional Patient, The	\$85
X	Railroad Raiders of '62	\$85
15	Remember, There are Ladies Present	\$75
F	Temple of Moloch	\$95
D	Under Royal Patronage	\$160

D.W. GRIFFITH SHORT FILMS

15	Battle at Elderbush Gulch, The	\$160
15	Death's Marathon	\$85
14	Edison Album, An	\$85
W	Enoch Arden	\$160
15	For His Son	\$85
D	Girl and Her Trust, The	\$85
X	House with Closed Shutters, The	\$85
17	Judith of Bethulia	\$310
16	Musketeers of Pig Alley	\$85
16	New York Hat, The	\$85
F	Reformers, The, or The Lost Art...	\$145
16	Those Awful Hats	\$25
16	Transformation of Mike, The	\$160

D.W. GRIFFITH FEATURES

18	Home Sweet Home	\$325
18	Intolerance	\$725
17	Judith of Bethulia	\$310

THOMAS INCE

F	Dangerous Hours	\$425
X	Drummer of the Eighth, The	\$85
17	In The Tennessee Hills	\$160
17	Tour of Thomas H. Ince Studios, A	\$160

MARY PICKFORD

16	New York Hat, The	\$85
18	Poor Little Rich Girl	\$395

LON CHANEY

Q	Hunchback of Notre Dame, The	\$575
19	Oliver Twist	\$460
19	Phantom of the Opera, The	\$500

DOUGLAS FAIRBANKS

19	Don Q, Son of Zorro	\$575
V	Matrimaniac, The	\$275
18	Wild and Woolly	\$310

WILLIAM S. HART

K	Narrow Trail, The	\$350
18	Toll Gate, The	\$350
V	Whistle, The	\$375

BRONCHO BILLY & OTHER WESTERN SHORTS

D	Broncho Billy & The Greaser	\$85
17	Buffalo Bill's Wild West Show	\$160
17	Life of Buffalo Bill, The	\$160

SILENT SERIALS: INDIVIDUAL EPISODES

J	Cliff Hanging Moments from the Serials	\$85
21	Flying High	\$160
E	Leap From the Water Tower, The	\$85
J	Purple Dagger, The	\$210
E	Thrills from the Lightning Raider	\$110

SILENT SERIALS COMPLETE

S	Wolves of Kultur - Complete (7 ch.)	\$975
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S	WOLVES... 4: Ride to Death, The	\$160
S	WOLVES... 5: Hun's Hell Trap, The	\$160
S	WOLVES... 6: Code of Hate, The	\$160
S	WOLVES... 7: Reward of Patriotism, The	\$160

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18	Girl of the Golden West, The	\$350
19	Marriage Circle, The	\$475
18	Poor Little Rich Girl	\$395
20	Silent Enemy, The	\$500
G	Some of the Greatest!	\$85
9	Tillie Wakes Up	\$275
18	Traffic In Souls	\$350
Q	Unchastened Woman, The	\$350
E	Young Romance	\$310

AMERICAN SOUND FEATURES

A	* Blockheads	\$395
I	* Bohemian Girl, The	\$395
U	* Chump at Oxford, A	\$395
P	Milky Way, The	\$500
23	Our Daily Bread	\$470
1	* Pack Up Your Troubles	\$395
23	Pot O' Gold	\$525
Cvr	* Rookie of the Year	\$230
R	* Saps at Sea	\$395
1	* Sons of the Desert	\$395
1	* Way Out West	\$395

EUROPEAN FEATURES

19	Battleship Potemkin	\$395
23	Childhood of Maxim Gorky, The	\$575
19	Crazy Ray, The	\$160
X	Drifters	\$325
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17	Ingeborg Holm	\$325
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23	* Private Life of King Henry VIII, The	\$525
Q	Tailor From Torzhok, The	\$425
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X	Three Songs About Lenin	\$450

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BLACKHAWK FILMS IN RELEASE

(continued)

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8	* Chases of Pimple Street, The	\$160
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9	* Hasty Marriage, A	\$160
9	* High C's	\$195
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H	* Limousine Love (Youngson Abridge)	\$95
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9	* Pip from Pittsburgh, The	\$160
9	* Public Ghost #1	\$160
9	Whispering Whoopee	\$160
C	* Young Ironsides	\$160

STAN LAUREL

13	Frauds and Frenzies	\$160
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OLIVER HARDY

R	Hungry Hearts	\$85
R	Stick Around	\$160

CHARLIE CHAPLIN -- KEYSTONE

6	Dough and Dynamite	\$160
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6	Mabel's Married Life	\$85
6	Rounders, The	\$85

CHARLIE CHAPLIN -- ESSANAY

V	Night in the Show, A	\$160
7	Night Out, A	\$160
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C	Tramp, The	\$160

CHARLIE CHAPLIN -- MUTUAL

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MACK SENNETT

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BEN TURPIN

12	Clever Dummy, A	\$160
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"FATTY" ARBUCKLE

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6	Knockout, The	\$160
13	"Miss" Fatty's Seaside Lovers	\$85
6	Rounders, The	\$85

MABEL NORMAND

19	Extra Girl, The	\$395
12	Fatty and Mabel Adrift	\$230
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LARRY SEMON

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13	Show, The	\$160

BUSTER KEATON

C	College	\$425
9	Cops	\$160
9	One Week	\$160

HAROLD LLOYD

C	Haunted Spooks	\$160
P	Milky Way, The	\$500

HARRY LANGDON

10	* Big Kick, The	\$160
R	Saturday Afternoon	\$230
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16	Enchanted Studio, The	\$165
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14	Lumiere's First Picture Show	\$110
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14	Trip to the Moon, A	\$110

GEORGES MELIES

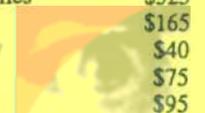
15	Cinema Magic of Georges Melies	\$325
W	Eclipse, The	\$75
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14	Melies Tales of Terror	\$85
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TRICK FILMS

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16	Enchanted Studio, The	\$165
P	Thieving Hand, The	\$40
D	Trio of Cinema Wonders, A	\$75
21	Voice of the Nightingale, The	\$95

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BLACKHAWK FILMS IN RELEASE

Numbers refer to pages with full descriptions in our Fall 1990 catalog; letters, to our Spring, Summer, and Autumn 1991, and Winter 1992 supplements. New Releases are shown in bold type. Films with * are restricted to the U.S. or the U.S. and Canada.

Page	Title	Price
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13	Cure for Pokeritis, A	\$85
U	Danger Ahead	\$160
9	Dangerous Females	\$160
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13	Professional Patient, The	\$85
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E	Spying the Spy	\$85
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14	Stolen Jools	\$160
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LAUREL & HARDY SILENT SHORTS

Many with added music tracks

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LAUREL & HARDY FEATURES

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U	* Chump at Oxford, A	\$395
1	* Pack Up Your Troubles	\$395
R	* Saps at Sea	\$395
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3	* Hoose-Gow, The	\$160
3	* Laughing Gravy	\$160
3	* Laughing Gravy (Spanish Reel 3)	\$85
3	* Laurel and Hardy Murder Case, The	\$230
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"OUR GANG" SILENT SHORTS

Many with added music tracks

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"OUR GANG" SOUND SHORTS

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