Anything Can Happen in a Cartoon: Comic Strip Adaptations in the Early and Transitional Periods

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Comic strips and motion pictures have had a symbiotic relationship from virtually their beginnings in the late nineteenth century. "As early as 1897, Frederick Burr Opper's *Happy Hooligan* was adapted into a (live) movie series in which J. Stuart Blackton played the tramp."[1] The list of comic strips made into films during the silent era is extensive, and includes, but is not limited to: Winsor McCay's *Dreams of a Rarebit Fiend* and *Little Nemo in Slumberland*, George McManus' *Bringing Up Father*, Bud Fisher's *Mutt and Jeff*, Fontaine Fox's *Toonerville Folks*, Sidney Smith's *The Gumps*, Rudolph Dirk's *Katzenjammer Kids*, George Herriman's *Krazy Kat*, and R.F. Outcault's *Hogan's Alley* and *Buster Brown*.[2] With the rising popularity of animated cartoons beginning around 1908, comic strips became an even more popular source for motion picture producers to draw from. At the same time that animated films were becoming a regular part of exhibition, another important transformation in the development of the American film industry was occurring- the rise of the self-contained narrative film and the classical style filmmaking. Animated comic strip adaptations continued to be based on a model of filmmaking derived from vaudeville, emphasizing spectacle over narrative, well into the Classical Hollywood period. The films based on the strips by influential artists Winsor McCay and George Herriman are particularly noteworthy in this regard, since the cartoon versions based on their work are closer to the representational style of vaudeville than the comic strip medium.

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[1] John Fell. <u>Film and the Narrative Tradition</u>. Norman, OK: University of Oklahoma Press, 1974. p. 249.
[2] This list does **not** include some of the most famous comic strip adaptations including Chester Gould's *Dick Tracy*, Harold Gray's *Little Orphan Annie*, E.C. Segar's *Thimble Theater* (Popeye), Hank Ketcham's *Dennis the Menace*, and Charles Schulz's *Peanuts* as they were adapted after the introduction of sound.

The early cinema period (which historians generally date from 1895 until approximately 1908) was characterized by an appeal to audiences "primarily through simple comedy or melodrama, topical subjects, exotic scenery, trick effects, and the sheer novelty of photographed movement."[3] Prior to 1908 the spectator was treated as a member of the audience in a vaudeville theater. Often through direct address or acknowledgement by the performers in the film or through the audience "interacting" with the show in some way such as illustrated song slide "sing-a-longs." In this era motion pictures depended on vaudeville to help "determine the genres and formal norms of the primitive cinema"[4] and as an exhibition site.

The demand for short simple fiction films created an immense need for source material to adapt for the screen. "The early cinema in all its forms had a craving for narrative, dramatic situations, visual motifs and iconography (the use of recurrent imagery to establish consistent meaning) that could only be satisfied by foraging in other media."[5] Fiction films were commonly presented as a series of tableaux of the most memorable scenes from the adapted work without any sort of plot or narrative.[6] For example, the 1901 version of *Ten Nights in a Bar-Room* (produced by American Mutoscope and Biograph Co.) consisted of a series of memorable scenes from William Pratt's play including 'The Murder of Willie' and 'Death of Little Mary.' Early comic strip adaptations such as *Happy Hooligan* were also structured this way where "knowledge of the antecedent enhanced, but was not essential to, an understanding of the

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[3] Kristin Thompson. "The Formulation of the Classical Style, 1909-28." <u>The Classical Hollywood Cinema: Film Style and Mode of Production to 1960</u>. Authors: David Bordwell, Janet Staiger, and Kristin Thompson. New York: Columbia University Press, 1985. p. 157.

[4] Ibid. p. 159.

[5] Donald Crafton. <u>Before Mickey: The Animated Film 1898-1928</u>. Cambridge, MA: MIT Press, 1982. p. 35.

[6] Kristin Thompson. "The Formulation of the Classical Style, 1909-28." p. 160.

film."[7] Even as other sources were used for films, vaudeville continued to be the

dominant model until approximately 1908 since during this era, "[t]heatrical display

dominates over narrative absorptions, emphasizing the direct stimulation of shock or

surprise at the expense of unfolding a story or creating a diegetic universe."[8] The films

of this era placed a greater emphasis on 'attractions'[9] than the unfolding of a narrative.

Even though comics were a narrative-based medium, the live-action comic strip

adaptations were similarly based on spectacle. Many of these films are simple trick films

with little to no connection to the narratives of the comic strip. For example, the film

Twentieth Century Tramp, or Happy Hooligan and his Airship (1900), based on F.O.

Opper's popular comic, consists of a single take of Happy flying over New York City on

a bicycle attached to a small zeppelin which inexplicably explodes at the end of the film.

There is no explanation as to why Happy is flying on this contraption, why it explodes, or

even who the person riding is. The audiences' knowledge of the behavior and peculiarity

of the character in the comic strip helps to explain some of the missing plot information.

Another notable live-action comic strip adaptation from this period, produced in

1904 by Edison and directed by Edwin S. Porter, was based on R.F. Outcault's *Buster

Brown* strip. The series of films presents a series of unrelated tableaux, showcasing

Buster and his dog Tige getting into various kinds of mischief. Similar to the *Happy

Hooligan* film, Porter's series has very little to do with the comic strip. Although here

the characters of Buster Brown (with his distinctive haircut and Little Lord Flaunteroy

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[7] Charles Musser. "The Nickelodeon Era Begins: Establishing the Framework for Hollywood's Mode of
Representation." In Early Cinema: Space, frame, narrative, ed. Thomas Elsaesser. London: BFI
Publishing, 1990. p. 259.
[8] Gunning, Tom. "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde." Early
Cinema: Space, frame, narrative, ed. Thomas Elsaesser. London: BFI Publishing, 1990. p. 59.
[9] In Gunning's conceptualization of Eisenstein's term, he defines an attraction as "Aggressively subjecting
the spectator to 'sensual or psychological impact.'" (Gunning 59)

outfits), his dog Tige, and his beleaguered parents are clearly identifiable from their comic strip origins. The *Buster Brown* films however, are different from the comics since they change the focus from a narrative to the tricks performed by the dog.

Buster and Tige Puts a Baloon [sic] Vendor Out of Business (1904) begins with Buster asking his mother to buy him a balloon from a vendor. When she refuses he commands Tige to jump up onto the vendor, who proceeds to drop the balloons as the dog leaps to the top of his outstretched arm. The rest of the film consists of a number of dogs running and jumping around the stage trying to catch the errant balloons. The emphasis on the spectacle is further highlighted since once the dogs run onto the stage, all of the people including Buster exit. This leaves the attention focused solely on the performing animals. In the comic Buster is the focus of virtually every panel as the narrative progresses. Other films in this series of films focusing on the tricks of Tige include *Buster's Revenge on the Tramp* (1904) where the main attraction is Tige running up a ladder to grab a box of pastries and *Buster and the Dude* (1904) the two dogs fighting occupy not only the majority of the running time but also the center of the frame as again the humans move out of the way of the animals. *Buster Makes Room for His Mama at the Bargain Counter* (1904) focuses on Tige doing back flips and then attacking a small stool. The stool is actually thrown into the frame from off-stage (there are no cuts in the film) in order to keep the audiences' attention on Tige even after the narrative motivation for the dog's tricks has presumably passed. This series utilizes a common structuring principle in early cinema: narrative redundancy which creates accessible subjects for the audience.[10] Here situations, notably the tricks and stunts performed by

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[10] Ibid. p. 258.

the dog, are repeated so that narrative development and even plots are rendered unnecessary, and the films are structured on moments of spectacle and attraction.

The differences between the comic strip and live-action adaptations illustrate a removal of narrative in favor of spectacle. Another Buster Brown short, *Buster's Joke on Papa* (1903), further exemplifies this trend. The second version of the film, the one that was (presumably) released in theaters, contains some important changes from the version of the film that was filmed first.[11] The basic plot of the two versions is the same: a salesman delivers lobsters, one of which bites the maid. Buster then takes the pot of lobsters upstairs and places them in Papa's bed when the father leaves his room to change. Once the father gets into bed he discovers the surprise that Buster left for him. The key difference between the two versions of the film is in the amount of movement that occurs and the emphasis placed on spectacle over narrative. In the first (unreleased) version, when the maid is bit by a lobster on the finger she calmly shakes it off and it falls to the ground. Similarly, after the father is bitten by the lobsters in his bed he calmly stands up and walks around the room   In the second version, after the maid shakes the lobster off her finger, Tige, who is not present in the other version, runs in and violently attacks the lobster. Additionally, in the release version, after the father realizes he has been bitten by lobsters he wildly and excitedly jumps out of bed, runs around the room, and even performs cartwheels in a vain attempt to shake the lobsters off. The emphasis is placed on movement and spectacle, at the expense of character and narrative

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[11] Both versions are complete and have the same two scenes. They were both registered for copyright protection at the Library of Congress as paper prints. Of the two versions I viewed at the UCLA Film and Television Archive, the primary distinction is that the second version does not have a title card, instead the copyright number photographed on a sheet of paper, which leads me to conclude that this version was not exhibited theatrically and was presumably reshot later.

development, as it was changed from one version to another so as to heighten the shock and excitement.

The transitional period in the move toward the Classical Hollywood narrative style is generally dated as beginning around 1908 and lasting until 1917 as "the US cinema moved from a narrative model derived largely from vaudeville into a filmmaking formula drawing upon aspects of the novel, the popular legitimate theater, and the visual arts, and combined with specifically cinematic devices."[12] Concurrent with this shift towards an increasing emphasis on narrative, fully animated films were introduced and quickly became part of exhibition programs. The first "true" animated cartoon is by and large considered to be Emile Cohl's *Fantasmagorie*, released in 1908.[13] Since the earliest days of motion pictures, there had been numerous attempts at animating static objects through stop-motion, most notably in the US in many of the films from Vitagraph founder J. Stuart Blackton including *Cohen and Coon* (1900) and *The Haunted Hotel* (1907).[14] In Blackton's *Humorous Phases of Funny Faces* (1906), caricatures drawn on a chalkboard come to life and begin moving around. Similarly, in the Edison film *Fun in a Bakery Shop* (1902, Edwin S. Porter) faces made out of dough start to move. *Fantasmagorie* on the other hand, was, with the exception of a short period where Cohl's hands appeared, composed almost entirely of drawings.

Winsor McCay, the popular newspaper cartoonist and vaudeville performer began working in the film industry during this transitional period. With his first film *Little Nemo* (1911), he became the first animator to create cartoon shorts based on a comic

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[12] Thompson. "The Formulation of the Classical Style, 1909-28. p. 157.
[13] Crafton. Before Mickey: p. 60.
[14] Anthony Slide. The Big V: A History of the Vitagraph Company. Metuchen, NJ: Scarecrow Press, 1976. p. 17.

strip. Prior to becoming a filmmaker, McCay performed on the vaudeville stage in 1906,

quickly becoming an audience favorite due to his successful "lightning sketch"

chalkboard presentations using some of the characters from his massively popular strips

Little Nemo in Slumberland and *Dream of a Rarebit Fiend*. Lightning sketches were

"vaudeville acts during which an artist drew quick caricatures of viewers, or modified a

drawing while doing his monologue."[15] The basic premise of the lightning sketch was

transposed into early animated films where the animator began drawing the figures in the

film which then took on a life of their own. The practice lasted well into the silent era,

most notably in the Fleischers' *Out of The Inkwell* series and even continued well into the

Classic era, such as in certain Looney Tunes films including *Ain't That Ducky* (1945) and

Duck Amuck (1953).

When Winsor McCay began animating his comic strips, elements from the

lightning sketches were incorporated into his films. *Little Nemo*, released by Vitagraph,

is a ten-minute short containing approximately 4 minutes of animation surrounded by a

framing story starring McCay himself. A lightning sketch demonstration serves to bridge

the live action and animated portions of the film when McCay goes over to a large pad of

paper in the back of the room and begins to draw one of the characters from his strip.

When the camera moves closer, a sketch of Imp being drawn before the audience's eyes

occupies the majority of the frame. The framing of the drawing and McCay references

other animated films, such as Blackton's *Humorous Phases of Funny Faces,* by precisely

mimicking the perspective seen in earlier films. In the this portion of *Little Nemo* the

three irreducible components of lightning sketching were utilized: "An artist, ostensibly

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[15] Giannalberto Bendazzi. <u>Cartoons: One Hundred Years of Cinema Animation</u>. Bloomington: Indiana
    University Press, 1994. p. 8.

the protagonist of the film and invariably played by the filmmaker himself; a drawing surface (sketch pad, blackboard, or canvas), always initially blank; and the drawings, shown being executed by the artist with the appropriate implements."[16] Even though the live action portion of the film utilizes a narrative framework, by showcasing the lightning sketch, *Nemo* foregrounds its connections to vaudeville, even as the dominant mode of filmmaking shifted toward imitation of the other arts. Spectacle is further emphasized since the animated portion places the sole emphasis on movement and illustrating the novelty of animation. There is no character motivation or development simply the three main characters of the strips moving around.

Although not directly adapted from a comic strip,[17] McCay's *Gertie the Dinosaur* is also noteworthy in this context for being a film that combines live action and animation in a unique way. In this film, McCay strove for the illusion of interactivity. Shamus Culhane, recalled seeing the show as a child as part of McCay's vaudeville act:

"He appeared on the stage in typical animal trainer's costume, complete with jodhpurs and whip. The film was flashed on the screen and, seemingly in response to McCay's orders (supplemented by sharp cracks of the whip), the lumbering Gertie would sit up, roll over, and finally beg for a handout. This was the highlight of the act. McCay would display a glistening pumpkin, then appear to throw it to Gertie. The synchronization was perfect, because as he threw (and, of course, palmed the pumpkin), a bright orange pumpkin went flying into Gertie's mouth. The film was photographed in black and white, and the pumpkin had been hand-colored exposure by exposure on the film. This gimmick alone made it a very successful vaudeville act."[18]

The interactions between McCay and Gertie are heightened through intertitles that command the dinosaur to show-off for the audience her range of movements. Even more so than *Little Nemo*, the animated portion of this film heightens the connections to

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[16] Crafton. Before Mickey: p. 49-50.
[17] Dinosaurs and other prehistoric imagery appear frequently in McCay's strips, most often in "Little Nemo in Slumberland." Elements of fantasy often play a role in the dreams of McCay's characters.
[18] Shamus Culhane. Talking Animals and Other People. New York: St Martin's Press, 1986. p. 2.

vaudeville by removing the action from a self-contained diegetic world and literally tries to position the viewers as if they were the audience for a vaudeville act, whether the film was screened as part of McCay's stage act or in a motion picture theater.

As the Classical Hollywood Narrative period was being established itself beginning in 1917, between 1915 and 1918 the serialized cartoon comic strip adaptations reached their highest popularity levels. Many of the most popular comic strips were being turned into regularly released animated series. Two factors were responsible for the incredible upsurge in production: the rise of the picture palace and technological changes that enabled animated shorts to be produced quickly and cheaply. Following the opening of the Strand Theater in New York City in 1914, "[t]he palaces demanded a continuing stream of shorts to fill out their programs and supply the variety they felt necessary to attract audiences."[19] By about 1913 animated films began to appear somewhat routinely in theater programs,[20] and along with the newsreel, serial and comedy short, the demand for cartoons sharply increased and producers turned to comic strips for source material. Comic strips had the benefit of not only being immensely popular with the American public but also new material was being created on a daily basis in the newspaper versions of the strips.

Important technological advances created by J.R. Bray, Earl Hurd and Raoul Barré enabled the supply to meet the increasing demand. Bray and Hurd created a system for "schematically reproducing the movements of objects."[21] This system, known as the cel technique, made it possible for artists to redraw only the objects which moved instead

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[19] Richard Koszarski. History of the American Cinema: An Evening's Entertainment: The Age of the Silent Feature Picture 1915-1928. New York: Charles Scribner's Sons, 1990. p. 163.
[20] Kristin Thompson. "Implications of the Cel Animation Technique." The Cinematic Apparatus, ed. Teresa de Laurentis and Stephen Heath. New York: St. Martin's Press, 1980. p. 107.
[21] Crafton. Before Mickey. p. 149.

of having to redraw every object in each frame. This cel technique reduced the amount of work that need to be done by animators by as much as fifty percent. Barré was responsible the standard perforations in the cels which enabled the images to follow one another smoothly and without jerkiness. He also created the slash system which, "consisted of drawing the set only once, leaving a blank space for the characters' movements and inserting sheets of paper cut to shape in the blank space. The character was drawn in progressive phases of movement on those paper cuttings."[22] Like the use of cels, this cut down significantly on the work done by animators. Through these inventions, the same characters and backgrounds did not have to be redrawn endlessly[23] and animated cartoons could be mass produced at a speed and cost whereby they could become part of the regular theatrical program.

The most prolific animation studio during these years was International Animated Cartoon, an offshoot of Hearst International News Service, which was releasing a weekly cartoon short based on comic strips. Licensing the cel technique from Bray and Hurd, IAC rotated between five strips: George McManus's *Bringing Up Father*, W.C. Hoban's *Jerry on the Job*, a new version of F.O. Opper's *Happy Hooligan*, Rudolph Dirk's *Katzenjammer Kids,* and George Herriman's *Krazy Kat.* Bewteen July 1916 to December 1917, International Animated Cartoon, released seventy different cartoons based on these comic strips.[24] Other notable companies producing this type of quick and cheap animated series included Edison, Essanay Film Co., Lubin and Universal. Prominent newspaper cartoonist H.C. "Bud" Fisher even founded his own production company,

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[22] Giannalberto Bendazzi. Cartoons. p. 18.
[23] For instance, the first intertitle of Winsor McCay's *The Sinking of the Lusitania* (1918) explains, "25,000 drawings had to be made and photographed one at a time."
[24] Davide Turconi. "Filmografia." Griffithiana 22-23. Maggio, 1985. p. 78-80.

Mutt and Jeff Co., for the sole purpose of animating shorts based on his immensely popular comic strip.[25] Interestingly, Movca Film Service produced a series of shorts, starring an animated version of Charlie Chaplin based on the comic strip featuring the film star (in which the Tramp spoke through word balloons!).[26]

The *Krazy Kat* strip began in 1913 and ran for thirty-three years until Herriman's death. The comic revolves around a bizarre love triangle involving Krazy Kat who loves Ignatz Mouse, who responds to his affection with contempt and a constant barrage of bricks aimed at Krazy's head. Further complicating matters is a dog, Offissa Pup, who in turn loves the Kat and hates Ignatz. The strip, particularly the innovative Sunday pages, consistently demonstrated "Herriman's ability to incorporate complex ideas into a disarmingly simple and appealing style" and enabled him to challenge "the conventions of each aspect of the comic strip art form without undermining their basic appeal."[27] For this reason, the strip has been, from almost its inception up to the present, the "darling" of American intellectuals such as poet e.e. cummings, who wrote the introduction to a reprint of the comic in book form in 1946, and Gilbert Seldes who praised Herriman in his book *The Seven Lively Arts* (1924).[28]

From 1916 to 1917 a total of nineteen *Krazy Kat* animated shorts were produced by International Animated Cartoon and directed by Gregory La Cava (although his name does not appear in the credits of any of the films). Even though the number of *Krazy Kat* cartoons created in this short period far outstrips the output of Winsor McCay, who only

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[25] Richard Marschall. America's Great Comic-Strip Artists. Abbeville Press, 1989. p. 76.
[26] Ibid. p. 78.
[27] John Carlin. Masters of American Comics. New Haven: Yale University Press, 2005. p. 46.
[28] Gilbert Seldes. The Seven Lively Arts. New York: Harper Brothers, 1924. Reprinted New York: Sagamore Press, 1957.

produced thirteen films over an eleven year period,[29] the *Krazy Kat* cartoons have been

largely ignored or quickly dismissed as inferior quality in the context of both Herriman's

comic work and early animation history. The cartoon adaptations most noticeably

remove the complex ideas and inventive artistic style in favor of a more-simplistic and

sparse style. The elaborate Southwestern settings that were a major hallmark of the

Sunday strips are eliminated,[30] in favor of a sparse and simple animated style. Even

though this series of films appeared at the end of the transitional period in American

filmmaking, they still emphasize elements of the early cinema mode of filmmaking over

the narrative style and are closer to vaudeville than comic strips. Tom Gunning writes

that one of the characteristics of the cinema of attractions is a "lack of concern with

creating a self-sufficient narrative world upon the screen."[31] Instead of being built

around a narrative, the *Krazy Kat* cartoons emphasized the spectacular through verbal (in

the form of word balloons and sound effects represented visually) and sight gags

addressed as much to the audience, breaking through the narrative world.

The clearest connection to vaudeville can be seen in *Krazy Kat and Ignatz Mouse*

in the One Act Tragedy "The Tale of the Nude Tail" (1916) where the characters are

portrayed as performers on the stage and the framing is meant to mimic an audience

member's view of the stage. The entirety of this short involves Krazy and Ignatz

performing on a stage for an audience while carrying on a conversation in word balloons

about Ignatz's tail. Yet, as they talk Krazy is spinning upside-down on Ignatz's fingertip-

placing the focus on the movement of the characters and not on any form of plot

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[29] Many of McCay's films only exist today in fragments. Of all IAC's cartoons based on comic strips, a higher number of *Krazy Kat* shorts seem to have survived than from the other series. I was able to view six *Krazy Kat* shorts and two *Happy Hooligan* shorts through the UCLA Archive.

[30] Herriman frequently used Monument Valley as a backdrop for his strips.

[31] Gunning. "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde." p. 58.

development. This emphasis on spectacle removes virtually all of the narrative elements that could be found in Herriman's strip and separates the film from the dependence that American films had on short fiction, novels and the legitimate theater. In many of the other cartoons in this series, the visual and sight gags serve to further emphasize the spectacle. For example, in *Krazy Kat and Ignatz Mouse in a Tale that is Knot* (1916) a dotted line is used to represent the sight lines of the two characters. In *Krazy Kat and Ignatz Mouse: A Duet, He Made me Love Him* (1916) piano playing is shown predominantly through music notes wafting through the air. Even though these films were produced at the end of the transitional period, when the influences on cinema were coming predominantly from narrative sources, the *Krazy Kat* cartoons continued to emphasize the vaudevillian verbal and sight gags.

By the late teens comic strips were being used less and less as a source of material for animated cartoons. One important reason for this decrease in was the closure of Hearst's International Animated Cartoon, the leading provider of comic strip adaptations after World War I, on June 6, 1918.[32]   Another potential reason for this decrease seems to be the rise of series based on original characters created specifically for motion pictures including Otto Messmer's Felix the Cat, The Fleischer Brother's Koko the Clown, and Walt Disney's Oswald the Rabbit and Mickey Mouse. The number of series based on comic strips continued to decline until the mid to late-1930s, when *Popeye* and *Superman* were adapted into popular animated series,

The importance of the early comic strip adaptations partially lies in their incorporation of the early cinema model, emphasizing spectacle over narrative, and their continued reliance on a representational mode derived from vaudeville well into the

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[32] Crafton. Before Mickey. p. 183.

Classical Hollywood Narrative period. Many later animated shorts, whether based on comic strips or not continued this trend.   For instance, many Looney Tunes shorts from the 1940s and 1950s either put the narrative temporarily on hold to allow for moments that can be categorized as pure spectacle. This includes devices such as addressing the camera and audience directly or building entire shorts around a series of tableaux based on a loosely connected theme. For example, many of Tex Avery's shorts are built on unconnected visual and sight gags sharing a certain theme such as flying (*Aviation Vacation*, 1941), the circus (*Circus Today*, 1940) or even advertising billboards (*Lights Fantastic*, 1942). The influence of the silent era comic strip adaptations continued well beyond their peak of popularity and had a lasting impact on many of the greatest cartoons produced in the Hollywood Studio System.

Appendix 1: Filmography

Edison
Elopement on Horseback. Dir. Edwin S. Porter. 1898. VHS.
Strange Adventure of New York Drummer. Dir. Edwin S. Porter. 1899. VHS.
Uncle Josh's Nightmare. Dir. Edwin S. Porter. 1900. VHS.
Terrible Teddy, the Grizzly King. Dir. Edwin S. Porter. 1901. VHS.
Love by the Light of the Moon. Dir. Edwin S. Porter. 1901. VHS.
Circular Panorama of Electric Tower. Dir. Edwin S. Porter. 1901. VHS.
Panorama of Esplanade by Night. Dir. Edwin S. Porter. 1901. VHS.
Martyred Presidents. Dir. Edwin S. Porter. 1901. VHS.
Uncle Josh at the Moving Picture Show. Dir. Edwin S. Porter. 1902. VHS.
The Twentieth Century Tramp. Dir. Edwin S. Porter. 1902. VHS.
Fun in a Bakery Shop. Dir. Edwin S. Porter. 1902. VHS.

Buster Brown
Buster's Revenge on the Tramp. Dir. Edwin S. Porter. 1904. 35mm.
Buster and Tige Puts a Baloon *[sic]* Vendor out of Business. Dir. Edwin S. Porter. 1904.
       35mm.
Buster and the Dude. Dir. Edwin S. Porter. 1904. 35mm.
Buster Makes Room for His Mama at the Bargain Counter. Dir. Edwin S. Porter. 1904.
       35mm.
Buster's Dog to the Rescue. Dir. Edwin S. Porter. 1904. 35mm.
Buster's Joke on Pape. Dir. Edwin S. Porter. 1903. 35mm.
Buster's Joke on Pape. Dir. Edwin S. Porter. 1903. 35mm. Unreleased version.

Winsor McCay
Little Nemo. Dir. Winsor McCay. 1911. Laserdisc.
How A Mosquito Operates. Dir. Winsor McCay. 1912. Laserdisc.
Gertie the Dinosaur. Dir. Winsor McCay. 1914. Laserdisc.
The Sinking of the Lusitania. Dir. Winsor McCay. 1918. Laserdisc.

Krazy Kat
Krazy Kat and Ignatz Mouse in a Tale that is Knot. Dir. Gregory LaCava. 1916. VHS.
Krazy Kat and Ignatz Mouse in the One Act Tragedy "The Tale of the Nude Tail." Dir.
       Gregory LaCava. 1916. VHS.
Krazy Kat, Bugologist. Dir. Gregory LaCava. 1916. VHS.
Krazy Kat and Ignatz Mouse: A Duet, He Made me Love Him. Dir. Gregory LaCava.
       1916. VHS.
Krazy Kat and Ignatz Mouse at the Circus. Dir. Gregory LaCava. 1916. VHS.
Krazy Kat and Ignatz Mouse Discuss the Letter 'G.' Dir. Gregory LaCava. 1916. VHS.

Happy Hooligan
The Twentieth Century Tramp. Dir. Edwin S. Porter. 1902. VHS.

Happy Hooligan in a Trip to the Moon. Dir. Gregory LaCava. 1917. VHS.
Happy Hooligan in Heroes and Horses. Dir. Gregory LaCava. 1918. VHS.

Toonerville Folks
The Skipper's Narrow Escape. Dir. Ira M. Lowry. 1920. VHS.

Mutt and Jeff
Accidents Won't Happen. Dir. Bud Fisher/ Charles Bowers. 1925. VHS.
Bombs and Bums. Dir. Bud Fisher/ Charles Bowers. 1926. VHS.
"Lots" of Water. Dir. Bud Fisher/ Charles Bowers. 1926. VHS.
The Invisible Revenge. Dir. Bud Fisher/ Charles Bowers. 1927. VHS.

Looney Tunes
One More Time. Dir. Rudolf Ising. 1931. Laserdisc.
Red-Headed Baby. Dir. Rudolf Ising. 1931. Laserdisc.
Pagan Moon. Dir. Rudolf Ising. 1932. Laserdisc.
A Great Big Bunch of You. Dir. Rudolf Ising. 1932. Laserdisc.
The Shanty Where Santy Claus Lives. Dir. Rudolf Ising. 1933. Laserdisc.
One Step Ahead of My Shadow. Dir. Rudolf Ising. 1933. Laserdisc.
The Dish Ran Away with the Spoon. Dir. Rudolf Ising. 1933. Laserdisc.
Wackiki Rabbit. Dir. Chuck Jones. 1943. Laserdisc.
Hare Force. Dir. Friz Freleng. 1944. Laserdisc.
Super-Rabbit. Dir. Chuck Jones. 1943. Laserdisc.
Herr Meets Hare. Dir. Friz Freleng. 1945. Laserdisc.
Bugs Bunny and the Three Bears. Dir. Chuck Jones. 1944. Laserdisc.
Inki and the Minah Bird. Dir. Chuck Jones. 1944. Laserdisc.
Fin n'Catty. Dir. Chuck Jones. 1943. Laserdisc.
Fresh Airedale. Dir. Chuck Jones. 1945. Laserdisc.
The Eager Beaver. Dir. Chuck Jones. 1946. Laserdisc.
House Hunting Mice. Dir. Chuck Jones. 1948. Laserdisc.
Pigs is Pigs. Dir. Friz Freleng. 1937. Laserdisc.
The Cat's Tale. Dir. Friz Freleng. 1941. Laserdisc.
Lights Fantastic. Dir. Friz Freleng. 1942. Laserdisc.
Ding Dog Daddy. Dir. Friz Freleng. 1942. Laserdisc.
I Wanna be a Sailor. Dir. Tex Avery. 1937. Laserdisc.
Circus Today. Dir. Tex Avery. 1940. Laserdisc.
Aviation Vacation. Dir. Tex Avery. 1941. Laserdisc.
Aloha Hooey. Dir. Tex Avery. 1942. Laserdisc.
Holiday Highlights. Dir. Tex Avery. 1940. Laserdisc.
Crazy Cruise. Dir. Tex Avery. 1942. Laserdisc.
Little Pancho Vanilla. Dir. Frank Tashlin. 1938. Laserdisc.
Booby Hatched. Dir. Frank Tashlin. 1944. Laserdisc.
I Got Plenty of Mutton. Dir. Frank Tashlin. 1944. Laserdisc.
Farm Frolics. Dir. Robert Clampett. 1944. Laserdisc.
Falling Hare. Dir. Robert Clampett. 1943. Laserdisc.
Birdy and the Beast. Dir. Robert Clampett. 1944. Laserdisc.

Russian Rhapsody. Dir. Robert Clampett. 1944. Laserdisc.
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