

COMPREHENSIVE GUIDE TO FILMS ON LATIN AMERICA AND THE CARIBBEAN HELD IN THE BFI ARCHIVE

BFI ARCHIVE: NON-FICTION HOLDINGS ON LATIN AMERICA

ALONG THE PARANA RIVER, SOUTH AMERICA (1928) Great Britain

Viewing copy

Production company: Pathé Pictorial

Release date 01.01.1928

[Genre industrial/travelogue]

CINEMAGAZINE. Three items.

"Along the Parana River South America" (4). Gauchos ride on horseback through tall grass (13-23). Indians walk through the grass carrying sacks (29). Gauchos fording river with pack horses (40); and passing through thickets of low-growing trees (67). Three covered wagons travel to camera through the grass, they are pulled by three horses, a gaucho rides alongside. The wagons have one very large wheel on each side (88). A gaucho lassoes a small crocodile in a weed-covered pond (131); the crocodile is held up to the camera (136). Pan left of an Indian village, consisting of primitive grass huts; few Indians are in evidence (182). Indian children scramble for coins (?) (174). Two Indian men play a game on the ground; they drop two small pebbles on a piece of material (190) Two infant Indians sitting on a mat play with a puppy, baby goat and baby rhea (205). "Cliff Farmers of the Faroe Islands" (210). Waves crashing on rocky shore (214-222). Because of the steep cliffs, cattle are lowered by means of asling to the bottom of the cliff. View from top of cliff as men lower a cow down the cliff (247). View from bottom, the cow arrives safely and is hauled from the sling (282). A man is lowered down the cliff. He carries a long pole with a net on the end. He catches a number of birds (auks?). He kills them (not seen) then throws them down into the sea where they are collected by a man in a rowing boat (427). "One-Piece Buildings!" (434). The use of the electric welder in the construction industry. MS a welder at work (443-452). CU protective headgear (458). The welding machine (465). MS man welding (473). CS man welding on steel frame of building (480). Two men welding (493). Steel girders being welded into one piece (504). LS of the steel frame of the building (511). CU as man removes protective headgear (517ft).

AU PAYS DU SCALP (1931) France

Viewing copy

Director: Marquis de Wavrin

Production company: Compagnie Universelle Cinématographique

Record of an expedition to the head hunting tribes of the Amazon.

[subjects: Amazon river, Andes mountains]

Documentary: A record of a journey made by the Marquis de Wavrin towards the source of the Amazon.

"Rl.1" The Marquis with his camera (74). A map of South America outlining Ecuador and North Peru (102). The Galapagos Islands, the first point reached by the Marquis. General views of the islands and some sea lions (220). Ecuador's chief port Guayaquil. Many of the buildings, including a cathedral are made of wood (315). The Andes and Chimboiango (384). The Market at Ambato- pottery and food stalls, outdoor restaurants, the pack donkeys etc. (490). Quito, the capital of Ecuador (614). Otavalo marks the end of the railway (703). The inhabitants are ready to celebrate the festival of Saint John. Dancers wear traditional costumes and headresses to perform ritual dances dating back to the Inca period (887). "Rl.2" During the festival bulls are coursed in the main squares. All the young men try their skill at the same time. Additional excitement is provided as they try to retrieve mantillas from the animal's back, or coins which

have been sewn to its skin (300). Reapers in the corn fields (358). Near Otavalo is the lagoon of San Pablo. Here the Indians use bunches of reeds as crude boats (416). A region devastated by an earthquake in Columbia (490). Wavrin reaches Ocaina territory. The Indians prepare food for their guests, collecting tortoise eggs and fruits, climbing the trees by means of a wooden frame to avoid the thorns. The women paint their bodies in preparation for a dance to entertain the visitors (900). "R1.3" The Boros drag the crushed roots of a plant through the river to drug the fish which are then easily caught. To show his friendship, Wavrin helps the Indians (159). A land Iguana is caught for food (281), and a rotting palm stump is split open for the palm tree maggots prized as a delicacy (270). Indian men and women show off the decorations painted on their bodies (310). Emissaries from another tribe arrive and are met with ritual formality (416). Many Boro dancers have magical or religious significance and are forbidden to the women. A dance representing the spirits of the woods is performed. The men impersonate demons, birds, butterflies, fish and pursuing fishermen, wasps, birds, and even palm tree maggots (565). The women are called out and take part in a dance honouring past prisoners (622). Children join in group dancing (752), and an Iguana dance (797). The journey continues by steamboat, westwards along the Amazon (884). Some Indians, using canoes, go out into the river to harpoon a 290 lb pirarucu fish (944). Canoes on the Napo river, dangerous because of fast-running currents, whirlpools etc (1005). Wavrin's party build huts, preparatory to a long stay with the Napo Indians. (1085). "R1.4" Some of the native animals - a sloth (25), a woolly monkey (54), an eight-inch Scarab beetle (74) and a snake (107). A tapir swims ashore to eat and rest, and is later shot by the Marquis (190). "Napo magical practises": A witch doctor sets about curing the chief's wife, of a fever. After examining her he calls in two other witch doctors to help him. They all use tobacco to keep out of evil spirits and to give themselves strength, and then begin to draw the evil spirit from the woman by "inhaling" it and breathing it away (520). Dancing and singing to celebrate the cure (591). Wavrin continues westwards through the forests (687) crosses numerous rivers by bridge or rope sling (724). The party rests at the Mission of the White Fathers, at Canelos (888) and then continues to Macas. During rests in the forest they have to light fires (in spite of the heat) to drive away the mosquitos (962). At Macas they buy sugar, coffee and meat for the next part of the journey (1005). "R1.5" At the limit of Jivaro territory, Wavrin meets a chief who agrees to let some of his men act as bearers (90). Some of the Jivaro tribesmen (135). The Marquis and his party enter the Scalp country, going through jungle and wading a shallow river. Deeper and fast-running waters of the Rio Morona (220). Travelling by canoe; Jivaros wait on the river-bank to meet Wavrin and his party (300). Some activities of the Jivaros. Men coming ashore from rafts. A man spinning (354). Dancing and drinking. Splitting a tree-trunk to get at the palm-tree maggots; eating them raw with tapioca (460). Inside a sleeping hut (506). Polishing the inside of a blow-pipe; sharpening a dart, winding kapok around the base (572). Hunting a monkey with the blow-pipe (665); and building a fire to cook the animal (750). Salt-water syphoned from forest pools is poured into dishes and evaporated over a fire to leave large blocks of salt (788). Messengers from another tribe come to ask for alliance in a battle. Tom-toms declare war. Preparations: warriors are given a special drink by the witchdoctor; dancing; sharpening and poisoning arrows; sharpening wooden spears (914). "R1.6" War party sets out; villagers rushing from huts; men in a canoe attack another group on the river (80). Tzan Tza: the head-shrinking ritual. The skin of the head of a defeated enemy is removed intact from the skull and boiled in an infusion of herbs: the witchdoctor and others perform ritual dances. The now-shrunk skin is softened in hot sand and the witch doctor moulds it to the likeness of the dead man (280). More ritual dances, and examples of shrunk heads (351). Wavrin continues his expedition eastwards along the upper Marañon to the territory of the Piro Indians. The culture of this tribe has been much influenced by the Incas. Crushing sugar-cane between two geared wheels (460), making a cuzma, a woven and painted tunic (472). Amutum, a black bird, regarded as lucky (490), and a less lucky creature, a snake which attacks the poultry (547). A Piro man making a fire (600). Indians decorating and firing earthenware pots (645). The custom of flattening a child's forehead with a board is carried on (726). Wavrin travels towards the old Inca empire, crossing

rapids, and traversing jungle(812). Huaina Picchu, built by the Incas. The Temple of the Sun was ruined by lightning, but the Sun-Dial remains intact (847). Machu Picchu – the ruined buildings, and part of the great stairway from the temple to the town(920). Wavrin and his party come to the railway, and go on to Cuzco (956)."Rl.7" Cuzco, built on the ruins of the Incan capital (63). Llamas are used as pack animals (185). The journey continues towards Lake Titicaca, skirting the Chulpas de Silustani - monumental tombs 2000 years old (314). The ruined Incan Temple of the Moon (355). The Uro Indians, living round the lake, fish from boats made of bundles of reeds (432). The final stage of the journey is westwards to the coast, across the desert. Human skeletons indicate a former battleground (505). Sea-lions in the rocky coast (615). Guano collectors at work on the offshore islands (670). Pelicans (700). Gannets at varying stages of growth (765). A colony of guanaye (Peruvian cormorants) swimming,feeding, and flying (998).

DANGEROUS JOURNEY (1944) USA

No Viewing copy

Dir. Armand DENIS and Leila ROOSEVELT

Production company: Twentieth-Century Fox

Record of a journey to illustrate the life of countries in which allied servicemen are stationed.

Expeditions to parts of North and South America, India and Burma.

FERRY EASY (1931) Great Britain

Viewing copy

Production company: First National Pathé

Series title "ODD FACTS from South America" (13). "Meet the Zillamus, the last of the prehistoric animals, only found on Thunder Mountain, Chile" (22).MS of the zillamus (a lizard) on a tree (32); CU head (42); CU side view head (56). "And not far away we comes across a queer ferry" (64). A bosun's chair ferry across a large river in operation (78). "Near the central Andes we found a striking road post" (85). A large crucifix with spears and a ladder attached to it. Beside it is a gallows (89). "Superstition says that if you contribute money or food at its base, your ills will be cured" (100). CU skull and cross bones on the crucifix (103). "When your pains or troubles vanish you are supposed to nail a symbol of the affliction on the post"(113). Views of various items nailed to the cross - a hen, a hammer, the sun, moon, plyers and trumpet (122).

"FERRY EASY "(130). "Over near White River, Arkansas, U.S.A., when the floods come, motorists don't have to `step on the gas' for 80 miles - " (144). A long line of cars on a dirt road (151) A crane lifts a car on a platform onto a large ferry already loaded with 20 plus cars (167). "Ferry and train fit the bill - first 20 miles by boat " (174). The ferry is towed then pushed by a paddle steamer along the river (198). A car is unloaded and drives off (228)."From the ferry you can drive on to a nice springy (?) flat car - then 60miles of this before you reach the open road - (Cars never wear out in this district)" (245). A car drives onto a train coach (257)

IN THE LAND OF THE TOBAS (1930) Great Britain

Viewing copy

Production company: First National Pathé

"In the land of TOBAS South America" (253). Riding party/gauchos/expedition rides through long grass; gauchos pose for camera (285). Tobas Indian family seated on ground, in background to left is a series of huts (302). Family group cooking and eating outside hut (313). MS three men making wooden tools (328). A man makes fire with out a match using wooden drill and dry grass(336-372). Group of around 30 men dressed in feathers and loin cloth and carrying spears. One of their party throws a spear; Another group of men with bows and arrows, one man fires his bow (376-393). The men formed into a semicircle watch two men perform a dance - they run round in a series of circles one following the other (400-412). The men file away past the camera

(428).The Queen of the Tobas gives her blessing to the (unseen camera crew). She makes a series of hand gestures then kneels down with two other male Indians(447ft).

Note: the last item is from Pathe Pictorial No. 633 and is also held separately.

MARCH OF TIME 4TH YEAR NO. 11 (1939) USA

No Viewing copy

Production company: Time Inc.

Survey of American foreign policy in all parts of the world, the training of young diplomats, the 'good neighbour' policy and the extent of Nazi infiltration.

RING OF STEEL (1940) Great Britain

Viewing copy

Producer G.T. CUMMINS

Production company: Ministry of Information and British Paramount News

Documentary on the work of the Navy.

The vital part played by the British navy in forming a ring of defences against Nazi attack.

SOUTH AMERICAN JOURNEY (1930) Great Britain

Viewing copy

AMATEUR. A record of a car journey from Buenos Aires to New York 1930-31. The car was a model Ford T, number plate BANY1 (Buenos Aires, New York 1). The trip was organised (?) by Chinita Rousseau who hired the driver Martin Albrecht who filmed the journey. The final destination, New York, was never reached. The car seems to have an accident.

No titles. Pan of city square (Buenos Aires?) (6). Crowds around the car (16). Another (?) square, cars parked, a carriage passes (30). People standing by the car (37). A large ornate church in the countryside (47). Albrecht and Rousseau at a camp in the bush, the car parked to one side. They pack up their belongings (57). Pan of city (?) square (75). The car parked on a road in the city (82). MS people by the car, a policeman (?) passes; Rousseau can be seen by the car (91). Crossing a river by ferry. The ferry consists of a large rowboat with planking put over it. The car stands on the planking (103). Pan of village, the car parked on the dirt road of the village (121). The ferry crossing filmed from the ferry (137). Pan of countryside from roof of building(169). Pan of village, pigs and their sties, ox carts, huts, house with family standing outside (205). The car in a river being hauled with ropes by Indians(216). Pan of desert (?) landscape and village (228). View of village from hills (257). Pan flat desert landscape, mountains beyond, and a track through the desert. Rousseau stands by the car (268). A herd of llamas and donkeys(282). The road passes through a hilly landscape (307). Pan of village (328).A cobbled road in the village; two Indian women and two children walk down the road (337). A baby on a lawn is encouraged to crawl to the camera (358); view of the house by the lawn, the baby still on the lawn (371). Travelling shot from the car is it speeds along with another car across the plains (414).Pan of small town scenes, a square and market (436). View over rooftops of large town with some impressive public buildings (463). A camp at the foothills, the cars parked and a small group of Indians (476). Indians help haul the car up a dry gully/dirt road (482). View of a large lake (493). A village and church - no people are seen (509). Pan of hills and route of the road (538). HAS car travelling through rough terrain (561). Indians hauling up the car on a dirt road; pan up to show other car with engine bonnet open and small group of resting Indians (588). Grinding stone in a deserted (?)village (597). Another (?) village; some people stand outside their home (617).The car drives along track to camera. The car slides on the track which runs along a slope and two Indians help keep it on the track (653). The car completely overturned, the two Indians stand by it (680). A woman cooks bread in a communal oven, a man beside her helps himself to water (680). The woman making the bread (693ft).

YELLOW FEVER - SOUTH AMERICA (1936) Great Britain

Viewing Copy

Dir. Malcolm WATSON

Amateur film: scenes in a large city; inspectors and their equipment; and spraying a ditch. Children playing in rubbish.

WEST INDIES

WEST INDIES - THE PEOPLES AND THEIR PRODUCTS (1930) Great Britain

No Viewing Copy

Cinemazine on cocoa production in Tobago.

"Photographics Present...Cocoa". A waterfall in Tobago, in the British West Indies. The history of the cocoa bean. Men knock pods from trees, women put them into baskets with a cutlass (c10-90). Women carry the pods back to the yard using baskets on their heads (97). Women split the pods and extract the beans with a cutlass (120). The beans are glossed to make them higher grade - a heap of beans is shovelled into a pile on the beach, a man splashes water on them from a bucket, then a water can (148). "After wetting, natives dance on the beans with bare feet to produce the gloss" (173). The beans are laid out to dry (180). Women opening a box of chocolates (189). "Sugar". Women and men hoe the ground in Barbados (206). Two men cut cane, overseen by a white supervisor, women carry the cane away (228). The cane is stacked onto a cart drawn by horned oxen. Two carts are drawn by a small tractor(?). Shot from the first floor(?) of a building of carts arriving in a yard (300). "Hoisting the cane on transporters to be put on carriers to factory where the sugar is pressed from the cane". The sugar cane is hoisted using a crane-type contraption (326). Women carry baskets of crushed cane (meggrass) and dump it on a heap (344). "Sugar forms a staple diet for the negroes and makes them fat and sleek". Two women dance together by the meggrass heap, other women laugh (352). Men and women eat sugar cane during their break. A title card explains how it then becomes a sugar lump (359ft 16mm).

WEST INDIES (1938) Great Britain

No Viewing Copy

Amateur Film of the Bahamas, Jamaica, and Antigua, with some shots of Miami and Havana.

TURTLE FISHING (1920)

Viewing Copy

Turtle fishing in the Caribbean (?)

No main title. Pan of palm-fringed river (?) bank. Two large thatched houses are on the river bank. Natives row a boat to the camera (28). A native demonstrates the use of a spear with rope to catch the turtles (36). The rowboat containing the spear thrower and two others travels along the water (68). CU large captured turtle (86). "A turtle corral" (flash title). The row boat with two men and a turtle comes alongside a dock. A hoist is employed to lift the live turtle from the boat (117). The captured turtle is hoisted up and two men stand either side of it; the turtle is turned round (132). MCU water surface in the corral; food is thrown onto the water; a turtle feeds (146). "How would you like to go swimming here? There are 1,100 turtles in this pen." (Flash title). LS of the corral - posts form a large curve in the water. A turtle is lifted from the water by means of a hoist and a man in the water (178ft). Incomplete.

Note: This is not TURTLE FISHING IN THE CARIBBEAN SEA (Essanay 1911), or TURTLE INDUSTRY (Lubin 1912).

MARCH OF TIME 6TH YEAR NO. 5 (1940) USA

Viewing Copy

Production company: Time Inc.

Gateways to panama: United States defences around the panama canal. [Conference of American Republics]

LINER CRUISING SOUTH (1933) Great Britain

Viewing copy

Dir. Basil WRIGHT and John GRIERSON

Production company: Empire marketing board film

Life on board a liner, the Orford of the Orient Line, on a cruise to the Caribbean.

HELLO! WEST INDIES (1943) Great Britain

Viewing copy

Dir. John PAGE

Producer: Donald ALEXANDER

Production company: Paul Rotha Prod.

Sponsor Ministry of Information

West Indians serving in Britain during World War II talk about their work in the armed forces and in civilian life.

Rl. 1. In a BBC sound studio, Una Marson opens a broadcast to the West Indies and introduces West Indians who talk about their lives in Britain. Pilot Officer Ulric Cross speaks about his work in the RAF. West Indians are seen training to be firing officers, on a shooting range. Radio room, West Indian operators. Aircraftwoman Wendy Ince tells of West Indian women learning AirTraffic Control and working in the WAFs. Balloon hoisting by WAFs. Air sea rescue work, pilot in dinghy being picked up. Petty Officer Al Jennings talks about the Navy. West Indians women in the WRNS. seen driving Navy personnel, running canteens etc...(881).

Rl. 2. Learie Constantine talks about West Indians in civilian jobs; learning engineering at Government training centres, West Indians at work in factories, helping production (18-247). Louise Tatem tells of West Indian women nursing in Britain, trainee health visitors seen in laboratory. Sergeant Ken Pereira and Subaltern Muriel Otway speak on the army and ATS. West Indians in Britain serving with Canadian forces seen operating mobile radio station from a jeep. Sending messages from HQ. ATS women guiding gunners. Women re-treading tyres(762)

Rl. 3. ATS at recreation, canteen, playing table tennis. Learie Constantine tells of West Indians working in British timber industry, seen felling trees. Film ends with party in BBC studio, dancers take floor as Archie Lewis sings(487). (2130ft).

GOD'S CHILLUN (1938) Great Britain

Viewing Copy

Production company: GPO

INTEREST. An account of the slave trade in the West Indies, and the islands' development since emancipation.

Map of the West Indies. Street scenes in a West Indies town (62). Copland Grant, seated in a living room, speaks of the West Indians' mixed descent and of their loyalty to Britain (75). The history of the slave trade in the West Indies is described with the aid of maps and prints, and is accompanied by a background poetic commentary set to music. The Portuguese expansion in the fifteenth century: map of Europe, a ship, ivory model, palm trees. Figure of the sailor Anton Goncalvez who introduced negro slaves to the Portuguese. The discovery of America: a mountain range; print of Vasco de Gama; Indian death masks. The development of the slave trade in Africa; Ghanaians pushing a boat through surf; Portuguese forts on the coast of Ghana. The commentary describe show village chiefs collaborated with the slave traders: (clip from a

feature film?) - urged on by tom-toms, spear-waving Africans attack a village (307). A negro points out on a wall-chart the sea route from Africa to Jamaica. Shots of sails, rigging, waves. The layout of a slave ship is described and statistics of deaths sustained en route given. Negroes working in the fields. Commentary describes the 1791 revolt: print of Toussaint L'Ouverture. Women working in the fields. The Anti-Slavery movement grows in Europe: the 1807 Act; the 1833 Act of Emancipation - shots of sky, seagulls, laughing negro boy (574). Grant states that the slaves' emancipation in reality often meant starvation, but that conditions are gradually improving (598). Market scenes, street scenes in Jamaica? Oxen in the fields, sugar cane workers, banana pickers, workers on a cocoa plantation (681). Grant states that these crops are grown with the aid of cheap West Indian labour employed by Europeans (694). Workers in the fields, supervised by a European (733). Grant describes the growth of education in the West Indies (760). West Indian children in a class-room (780). Grant says that the West Indians have an increasing share in government but have not yet obtained self-government (796). Despite progress, much remains to be done: workers in a field, European on a horse. The End (851ft).

MEXICO

VIVA MEXICO (1944) USA

Viewing copy

Dir. Frederic ULLMAN

Production company: RKO

Mexico and its people.

SCREEN SNAPSHOTS SERIES 23 NO. 7 (1944) USA

No Viewing copy

Dir. Ralph Staub

Production company: Columbia pic.

The film industry in Mexico

MARCH OF TIME 4TH YEAR NO. 12 (1939) USA

Viewing copy

Production company: Time inc.

Events leading to the Mexican confiscation of British and U.S. oil properties, and the Socialist tendencies. Differences in youth movements between fascist countries and free Scout movements.

MEXICAN WAR PICTURES (1913) USA

Viewing copy

Dir. Romaine FIELDING

Production company: Lubin Manufacturing

ACTUALITY. A record of the Mexican war of 1913.

No main title. "Surgeons of the Red Cross" (4). Two cars, both with Red Cross flags on their windscreen, doors and with a flag, are parked. They contain a number of men who wear Red Cross armbands (19). "Behind the Constitutionalists' entrenchments" (24). View along line of irregulars who fire guns over the trench top. One carries a flag with a double cross on it (37). "Red Cross Corps waiting for the wounded" (47). Soldiers, regulars (in uniform) and irregulars, charge along a gorge, with backs to camera. They fire shots as they do so (62). Regulars and irregulars cross over stones and boulders and five dead bodies. [The scenes are evidently staged, one of the 'dead' bodies moves]. (72). "Bringing in bodies from the field of battle under protection of the Red Cross" (80). "The Border Line. American Troops guarding the line on their side of the monument" (92). No pictures. "Surgeon Fielding instructing Colonel Obregon regarding the

disposition of the wounded" (98). Four men, (probably those previously seen in 4-19) wearing Red Cross armbands, walk with Colonel Alvaro Obregón to camera past a group of relaxing soldiers and women. In the background is a car with the Red Cross flag (121). "Residents on the American side watching the battle behind a stone wall" (128). A long line of people, three to four deep, stand staring into the distance. The crowd is mainly male, two women are present (144). "One of the dead" (147). CU of body in make-shift coffin (152). "U.S. Troops watching action from lookout stations on Mexican line: wigwagging to troops on the surrounding mountain tops" (No picture).(155ft). Incomplete.

Note: Title appears on intertitles.

MEXICAN FILM OF LORD COWDRAY (1908) Great Britain

No Viewing copy

Shots of Salina Cruz and Puerto Mexico (Coatzacoalcos), President Diaz and aides, the First Viscount Cowdray, transport of sugar, and Tehuana Indians. Possibly the opening of the Tehuantepec railway in 1907.

"Salina Cruz". Ships offshore and the coastline. "El Señor Presidente abre la reja". Crowds at a railway station, train slowly pulls in, a reception committee forms. "Panoramic del tien Presidencial". Close shots of the presidential train pulling in and people clustering around it. The reception committee and military band line up by the train. Shots of sacks being prepared for lifting off a steamship - the Vapor Arizonan. Unloading of a ship by crane watched by the crowd. The official party conducts a ceremony at the crane. "Tehuantepec". Shots of river from a moving train over bridge. "Slidade Misa". People coming out of church. Scenes of an open air market, stalls and buyers. People washing in river. "Puerto Mexico - el Señor Presidente rompiendo los sellos del furgón". Official ceremony around a draped railway wagon (?). "Panorama del Puerto Mexico desde un Vapor". Shots of shoreline and buildings from a moving boat, a bunting-hung steam yacht on the open sea. People walk along side of train on girder bridge and gets onto train.

MEN OF THE MOUNTAIN (1930)

Viewing copy

Production company: Pathé Pictures

INTEREST. An item from a cinemagazine. Mountain climbing in Mexico.

Main title and series title (4). LS of snow-capped mountain (12-19). A glacier and glacial lake; rocks (27-44). LS of the mountaineers' camp; Mexican guides in sombreros can just be seen; in the background is a waterfall that falls as snow (49-68); closer view of the waterfall (71). MS of a man standing by the falling snow (75). LS of the climbers making their way up the mountain (85-130). Pan up summit (161ft).

ARGENTINA

INDUSTRIAS ARGENTINAS - SALINAS CHICAS (1910) Great Britain

Viewing copy

Production company: A. Alexander

INTEREST. Salt curing at the Salinas Chicas salt works, of Bernardo Graciorena, in Argentina. Open countryside: a passenger train approaches and passes the camera (29). A number of men and women visitors to the salt works walking past a warehouse and railway sidings, and climbing into an open railway truck fitted with seats; an official handles a camera (76). An elevated view of the salt works, showing long, high mounds of salt with workers digging into the ends; small steam tender engines pulling trucks of salt; a large number of mules and workers below the

mounds (198). A large flat expanse of salt; mule teams pulling scrapers along the surface (217-265). Mule teams pulling machines which scoop the salt into central piles, ready for loading (357). Men shovelling salt into long lines of wagonettes, an overseer on horseback (434). Teams of three mules each pulling the loaded wagonettes, which they pull onto a narrow gauge railway line (496). The mules pulling the wagonettes along the railway line. Their harnesses are disconnected on the move and the mules are led off to the side. The wagonettes are lined up to form convoys (542). Teams of three mules each pulling lines of about a dozen wagonettes along the rails, towards the main salt works (604). LS the lines of wagonettes across an expanse of salt lake (628). Workers getting a lift on a number of flat bed rail cars carrying wagonettes and pulled by two horses, in preparation for their meal break (651). Pan of the main salt workings without the workers: long mounds of salt, empty railway trucks, sheds and warehouses, two men (watchmen?) with a dog (732). The salt works at work: the wagonettes are pulled on rails up the side of a mound of salt, where they are tipped over and emptied (815). The group of visitors standing by sacks of salt (855). Workers filling sacks with salt, using shovels, and weighing them on a weighing platform. An engine pulls a line of flatbed trucks, piled with sacks of salt, behind the salt mound (914). Trains passing with their loads of salt sacks towards a large warehouse or depot at the Nicolas Levalle station, ready for transshipment (998). Credit (1000ft).

SHEEP AND CATTLE - FACTS FOR FARMERS (1928) Great Britain

No Viewing copy

Reel 1 The warble fly and the damage it can cause in cattle. Overseas the problem is the cattle tick. Importance of dipping and testing the strength of the bath (419 feet).

Reel 2 Cattle in the Argentine. Freezing and canning works. Royal Argentine Show. Arrival of President and judging of cattle. Royal Agricultural Show, George Vand and Queen Mary arrive. Exhibition (931 feet).

Reel 3 Dipping sheep in various countries. Different techniques.

Reel 4 Stomach worm (sheep). Dosing sheep, powder tablet and drenching. Liver fluke- life cycle. Foot rot - treating. Sheep in Australia - shearing, transporting (900 feet).

ZUCKERPFLANZUNG IN ARGENTINA (1909)

Production company: eclipse

INTEREST. The sugar cane industry of Argentina.

No main title. Pan left of workers' houses and street (36). Pan left of the sugar cane factory with many carts loaded with cane outside (68), a train leaves the factory site (75). Pan of the factory, the workers' village can be seen in the background (100). Indians chop the cane (113). Stripping the leaves from the cane (138). Pan right of a field in which workers strip the leaves (154) Return to original scene of men stripping leaves (186). The train, seen previously, pulls into the factory site (205). Loading cane onto a conveyor belt (233). A crane lifts a large bundle of cane (266). Bundles of cane are unloaded from a cart (296). Indians cutting cane (repeat of 100-113)(308ft). Incomplete.

CHILE

TROUT (1943) USA

Viewing copy

Production company: RKO

Trout fishing in the lakes and rivers of Chile.

BRAZIL

AMAZON; DR HAMILTON RICE (1926) USA

Viewing Copy

Dir. Alexander Hamilton RICE

INTEREST: record of the last expedition of Hamilton Rice made in 1924-1925 to the easterly tributaries of the Rio Negro. On this expedition he made use of the hydroplane and was the first to take short wave radio into the field.

R.1. Hydroplane, Eleanor III, is launched down slipway and towed from river by rowing boat watched by a large crowd (74). Plane takes off from river (106). Paddle steamer Parahyba at quay (114). Hamilton Rice on board (124). Plane lands on river by steamer (163). Steamer leaves (207) rapids seen from boat (277). Boats pulled through rapids (319). Natives in water holding boat (326). camp by river (346). Views of river (Rio Branco?) (369). Jungle undergrowth (376) leopard cub (382) jungle undergrowth and large spider (410) views of terrain (440). Plane and boat, Eleanor II on river (497). Eleanor II steaming on river and arriving at town (Vista Alegre?) which is seen from river (535). Expedition members strolling in town and posing for camera (583). View of river (Rio Branco?) (591). Expedition members stroll to huts (615) and relax in shade (627). Horse broken in (648). River from Eleanor II and members of expedition coming ashore (685ft). R.2 Rapids (22). Small boat carrying supplies on river (27). Expedition members paddling canoe (32). Locals pose on river bank (48). Eleanor II departs (62). View of river (76). Eleanor II and Dias, another small boat, moored (93). Eleanor II moored at different place (109). Members of the expedition at camp, man working on outboard motor (140). Small steamer sets off up river (161). Natives roof small boats using palm fronds (175). Radio aerial being erected (Boa Vista station?). Mr McCaleb directing erection (188). Man up pole fixing aerial (194). Mr. Swanson typing and sending a radio message (217). Eleanor III over jungle and landing on river (256). Expedition have meal under canvas (297). Native women washing clothes in river (304). Pelican (316). Indians paddling canoe up river (326). Members of expedition start upriver in open boats (348). Jungle viewed from river (381). Men pull animal ashore and cook it in jungle (420). Four Indian boys at camp (440). They leave in canoe (464). Natives pull boat through rapids (652).

R.3 Pulling boats through rapids (118). Expedition at camp (124). Expedition sets off up river in four large canoes (148). Rapids (273). Three members of expedition at camp playing with baby monkey (310). Fish drying in sun (229), canoes on river (349), Indians pose for camera - to right a stone on which is written "Primama expedition AHR 10.1.25" and names (369), Indian man (377). Expedition members come ashore from small boat (391). General view of camp, Hamilton Rice and others "talking" to Indians (477). View of camp (500). Expedition members talking round table. View of camp from other side of river (522). Mr. Swanson with radio (530). Hamilton Rice has hair cut (557). View of camp and stores (577). Natives removing bark from trees and in wide strips; one man uses it for patching boats (613). Expedition leaders eating (627). Tortoise (633). Launching a boat (641). Natives moving stones on river bed to facilitate pulling of boat through rapids (668). Loading boats and preparing to leave (730). Hauling boats up river (757).

R.4 Indian with spear (32). Hamilton Rice Supervises pulling of boats through rapids (90). Boat stuck between boulders, attempts to pull it out (141). Boat out and eased to shore with bow missing (173). Expedition leaders eating (188). Skinning and cooking of animals by Indians (208). Rapids and waterfalls (255). Hauling boats up river (306). Meal being eaten in jungle (318). Expedition member writing in a boat (326). View of river (379). Hamilton Rice supervises erection of camp (419). Two members of expedition hammer rock samples by river and examine them (464). Indians in canoe, Hamilton Rice looks on (494). Indian boy and dog in canoe (503). Indian women (507). Expedition members and Indians on river bank (528). Indian women (542). Indian boy in tree tying radio aerial (580). Swanson and others set up and use radio (617). Man writing on rock "KULE-KULEIMA Dr. Rice expedition 20.2.25" and names (638). Eleanor III

being prepared for flight (663). Takes off with two men on board (703), in air above river (713). Expedition make rough maps of area from aerial photographs (747).

R.5 Sun shining through trees (13). Canoe on river (26). Indians walking in forest (41). Indian women (48). Indians examine Eleanor III (146). Natives shooting rapids in canoe (184). Two expedition members examining flora (212). Six foot seed pod cut open to reveal seeds (242). Bees (?) on plant (244). Indians in forest and being greeted by Hamilton Rice prior to loading canoes (327). Hamilton Rice removes a tooth from an expedition member (347). Indians examined and treated by doctors at camp (406). Hamilton Rice operates on the hand of an Indian who is held down by two expedition members (522). Animal is carried into camp and, prior to cooking, Hamilton Rice takes a photograph (567). Indian boys shown rifle (574). Eleanor III takes off (591). Take off from plane followed by aerial views of river and camp interspersed with shots of expedition looking at plane (779). Plane lands (785).

R.6 Members of expedition fuelling plane which then takes off (49). View of river (70). Expedition members paddling canoes (85). Views of river and terrain beyond (125). Boats pulled through rapids (186). View of river and beyond (218). Expedition paddling canoes, mountains ahead (259). Visiting Indian village. Large leaf-covered dwelling. Hamilton Rice and natives (469). Expedition carries on further up river (496). Member of expedition uses instrument to take a sitting, natives look on (577). Another Indian village, Indians preparing food and posing for camera (584). Small boat on river (603). Indian by river (616). Indians and expedition at camp (647). Indians preparing and cooking food and making baskets (800). Expedition camp (819). Indian building (842). Woman and child preparing food (858). Indian men hunting birds with blow pipe and arriving back at village with catch (910).

R.7 Indian boys swimming in rapids (109). Two Indian boys (134). Canoe paddling down river (183). Expedition leaders eating (216). Rapids and surrounding terrain (289). Expedition in canoes (355), unloading canoes preparing for haul through rapids (385). Rapids (426). Hamilton Rice appears from jungle and leaves on boat (445). View of river, rapids and surrounding jungle (486). Expedition works along river bank by foot (514). Rapids (539). Canoe sets off up river (586). Hamilton Rice takes readings with instrument followed by panoramic views of jungle terrain (695). At work with radio in jungle, instruments at camp and expedition eating (745). More views of jungle terrain presumably the head of the rivers which was their destination (812). Canoe with expedition members shooting rapids (830).

IN SOUTH AMERICA (1942) USA

No viewing copy

Dir. Lou LILLY

Production company: Paramount

The various animals in South America from the jungles of Brazil.

REISE NACH BRASILIEN (1910) Great Britain

Production company: Charles Urban Trading Company

VC

INTEREST. The voyage to Brazil of the Tomaso Di Savoia, a ship carrying Italian (?) emigrants. No main title. MCU Tomaso Di Savoia anchored (41). Travelling shot from ship of Straits of Gibraltar; Rock of Gibraltar in background (48). Three senior officers on deck looking through sextants. The lifeboats read 'Tamaso Di Savoia, Genova'. "Saint Vincent". Passengers looking over the deck, several small rowing boats below (62). Group of men on ship looking at souvenirs being sold from a tray by two black men (73). Mast of ship (77). A boat, with a canopy and wooden bench seats inside, is roped to the main ship. A very large basket is being lowered into it in choppy seas (112). The basket is hauled into the smaller boat. A 'door' in the basket is opened and the seamen help out two women and their children (133). HAS deck of the ship. Preparations for life boat drill. Crowd of passengers on deck. The covers are taken from the lifeboats (159). Lowering the lifeboat (191). A four-masted, full rigged, sailing ship. CU (side view) as travelling

shot gets nearer ship (237). "Bahia" (Salvador).HAS Bahia - sign on one building reads 'Grande Drogaria America'. Pan right over roof-tops, harbour in background (260). A sailor turning the ship's wheel. A small boy dressed in a sailor's uniform joins him and looks through binoculars (293). HAS ship's rigging from 'crow's nest'. The Bay of Janeiro. Pan across harbour, steam boat sailing across harbour. Travelling shot of large, white, low building on quayside (371). A steam boat approaches a jetty towing a rowing boat laden with baggage. A boat carrying emigrants follows. The emigrants disembark. Crowds of people on quayside. Pan left - revealing more people, uniformed officers, and a park (518ft).

Note: German intertitles numbered 1-10.

RIVER AMAZON (1936) Great Britain

No Viewing Copy

Dir. J. Blake DALRYMPLE

Production company: Elder-Dalrymple Prod.

Documentary on the commercial significance of the Amazon and the trade and life on its banks.

MILLAR PERSONAL FILM 1 (1938) Great Britain

No Viewing Copy

Amateur film of a trip from Liverpool, by boat, to Madeira, Funchal and Bahia.

The ship prepares to leave Liverpool; the luggage is taken in the hold, the gangway is withdrawn, people wave. Shots of the sea and ship funnel. Pan across the sea to Madeira. Hoisting the flags. Funchal seen from the ship, with a pan of the shore and boats. Funchal Main Street. Sledges. Pan taken from the funicular railway, with children running alongside it. Scenes from the summit, including the notice board. Tobaganning. Watching Bull Point with a telescope. Passing Bird Island. Shots of the sea, waves and bow of the ship (Neptune?). On board, a game involving ducking people in the pool. Shots of the Captain with a telescope, and of Fernando Noronha. An egg and spoon race, a bottle race and a whistling race. Bahia Lighthouse, boats and flags at Bahia. Dr Roseluis(?) on the gangway. Bahia seen from over the bow of the ship. A sailor swinging lead.

Note: Details taken from a log book compiled by the filmmaker.

BUILT FOR THE BRAZILIAN GOVERNMENT (1908) Great Britain

Viewing Copy

[ACTUALITY/DOCUMENTARY]

ACTUALITY. The launch of the "Minas Geraes" a Brazilian battleship at the Armstrong Whitworth's Elswick shipyard, 10th September 1908.

main title (2). Pan along the battleship which is hung with bunting and awaiting launch on the slipway. The battleship is marked 'Minas Geraes 10th September 1908 Elswick Shipyard'. Pan to bow, with men clustered at the base ready for the launch and buildings in the background (61). View from behind the launch platform showing many women in large hats. The ship is launched and slowly moves down the slipway (75ft). Incomplete? Film ends abruptly.

Note: The shipyard later became Vicker's yard on Tyneside.

PERU

FIRST BRITISH EMPIRE POTATO COLLECTING EXPEDITION TO THE ANDES 1939 (1939)

Viewing Copy

Amateur film of the "first and most important British potato collecting expedition to the Andes". Includes a wide range of local activities, dancing, farming and market scenes. In colour and black and white.

Map of route (bw). Establishing shots of the Andes - Tilcara and La Quiaca. "Carnival dances". A running procession through the streets, dancing, waving handkerchiefs, dancing in a circle (2.40). "Tarija". Establishing shots of the settlement - buildings, people and river. Two people cross the river with baskets on their heads (3.50). "Potosi. Ploughing". Two oxen draw a primitive plough. "Cochabamba". LS of hills and river (4.30). "Colomi". Hills and clouds; a valley (5.30). "Lake Titicaca". HAS views of the lake and from a boat; people running along the lakeside (7.20). Further scenes of Lake Titicaca (9.15). "In the Lake Titicaca district". "Foot ploughing". Men and women digging. The women are dressed in red clothes (11.10). "Harvesting". A tractor-like vehicle with caterpillar tracks draws a simple harvesting machine. People cutting by hand (11.50). Puno on map. "To market". A reed boat crosses a lake (12.50). "Balsas". Boats drawn up on shore (12.58). "Puno Bay". Pan of same (13.11). "Puno Market". Local women sit on the ground with wares for sale spread out including potatoes and other foodstuffs (13.40). "Reed islands on Lake Titicaca". Huts (?) made from reeds, people sitting and weaving reeds, shots from boat. Lone oarsman in boat. LS island and hills (15.28). Cuzco on map. "Between Puno and Cuzco". Travelling shot of Andes. "Sunday Market". People sitting on ground. Foodstuffs and other wares spread out. People wandering around (17.30). "Ollantaitambo" on map. Views of hills, fields, valley and terracing for crops (18.58). Hills, river and white water. Mountain tops and clouds (21.00). "Alpacas". Herd grazing (21.45). "Llamas". Same on hills (22.45). Ayacucho on map. "Trekking from Abancay to Ayacucho". A mule loaded with baggage. Establishing shots of hills (23.33). Map showing Chile, Bolivia and Argentina. Hill scenes. Map of Colombia. "Cuenca". Buildings and river (25.00). "Between Cuenca & Azogues". Large cactus (?), other vegetation. Four men with a large number of pots strapped to their backs walk along a road (25.45). "Azogues". Crowded market scenes; people washing clothes in a river. "Near Canar". Vegetations. "To Saquiseli Market". People travelling to market on donkeys; four pigs herded along the road (28.00). "Potato harvest near Latacunga". People digging potatoes on hillside (29.00). "Views from Machachi". Views of mountains and clouds (30.00). "Quito on map. Shots of city from hills above (30.40). "On Mount Cayambe - 16,000ft". Pan from mountain top; closer shots of vegetation. LS mountain tops, clouds and snow. Men cut lumps of snow with big knives (40.00). Otovalo on map. "Saturday Market". Stalls, milling crowds in native dress (42.50). Pan of hills. "The End" (43mins).

BOLIVIA

ACROSS BOLIVIA (1930) Great Britain

No Viewing Copy

Dir. Mamerto URRIOLAGOITA

Production company: Duguid

Production company: Condor films

Unedited footage recording an expedition in the forests of eastern Bolivia in 1928 made by Mamerto Urriolagoita, Alejandro Siemal, Julian Duguid (author of the expedition book 'Green Hell'), and J.C. Bee-Mason, the expedition cameraman.

GUATEMALA

LAND OF THE EAGLE (1935) USA

No Viewing Copy

Production company: Van Beuren

TRAVELOGUE. Scenes from Guatemala: the market of San Pedro; churches built by Spanish colonists; a ruined cappucino convent now used by women for child birth; a ruined cathedral of San Francisco; women weaving wool into tribal fabrics; clay pottery; people bathing and washing at the river and at a hot spring bath and corn tortilla baking.

PANAMA

PANAMA COLONIES PANAMA CANAL METHODIST MISSIONARY SOCIETY (1938)
Great Britain

Viewing Copy

Production company: Methodist Missionary Society

Travelogue

"COLON - CRISTOBAL, PANAMA CANAL, GATUN LOCKS AND LAKE". Views of ship in dock, the town, a motel, traffic, canal lock opening, ship going through lock. "PANAMA AND OLD PANAMA DESTROYED BY PIRATE MORGAN". Views of the lake and countryside, Panama Canal administration building, a ruined tower. "FLYING TOBACOS-DEL-TORO". Aeroplane, shots from flying plane, plane landing, looking at map beside plane, refueling, aerial shots. "BOCO DEL TORO AND MOUNTAINS". Exterior of church, with assembled clergy; shots taken from water of buildings, a small moored boat, an old wooden church on stilts; crowds walking past church wearing their Sunday best. "AMONG THE VALIENTE INDIANS AT CUSAPIN". Shots from moving boat, huts at water's edge, Indian paddling a canoe. "MISSIONARY'S DANGEROUS LANDING FROM INDIAN DUG-OUT CANOE". Boat capsizes, missionaries clamber on to a rock; clothes are hung out, missionaries in long johns. Shots of animal life. Native family with clergy on beach, missionary tries on a native's head gear; missionaries with guides; family outside grass-roofed house pose with missionaries; worshippers leaving church, service/dedication ceremony in clearing; playing cricket in the clearing; community comes to say goodbye, carrying their suitcases. Boat 'Cusapin' leaving shore, crowd standing on beach, rowing boat pulled behind, through water, boat chugs along. [Film ends abruptly].

ASHORE AT THE ISTHMUS (1934) USA

No Viewing Copy

Production company: Panama Pacific Line

INTEREST: Panama City - ships passengers going ashore at Balboa; they are driven in hired cars to Panama. Balboa - the residence of the governor of the canal (129). Statue of Balboa (164). Ruins of old Panama which was sacked by Captain Morgan in 1671, was formerly the metropolis of Central America. Two American girls view the ruins of the church of St. Jose' (223). Sightseeing west of the canal to the interior of Panama - a native village (338), a village dance (365). The Tivoli Hotel overlooking Panama City (400). The Washington Hotel at Colon (418). City of Colon's statue of Columbus and the Indian Maiden (460). Street scenes in Colon (483). In Panama City - people leaving church on Sunday morning (579). Weekly draw of National Lottery - Hindu and Negro members of the community (644). Boats beached at high tide serve as market stalls (690). Seller of coconut milk, orange and egg sellers (740). Swimming pool enjoyed by young and old (842). The TAMBOLITO, the national dance of Panama, the men wear a rustic dress, the women a head dress of gold and mother of pearl (944). A couple on board ship lean against the ship's railing (974 ft).

HONDURAS/ BELIZE

BRITISH HONDURAS (1918) Great Britain

Viewing Copy

INTEREST. Aspects of British Honduras.

Two Europeans offloading supplies from a small motorboat onto a quay on Swan Island, with the help of a Honduran (39). Fish and crabs (possibly in a tank?)(78). Title on the effect of the trade winds on the water. The Honduras beach and coastline, buildings in the distance (94-98). Title stating that iguanas are highly prized as food. Shot of a man climbing up through a tree, holding a stick (108-146). MCU an iguana sitting on a small branch, the stick approaching him (150). CU the iguana stretched out in a man's hands (160); CU the third eye, pointed out with a straw (171). A shoreline, a man poking about in a palm tree with a stick (194). MCU an iguana being knocked off his perch by being speared onto the stick (198). The iguana being brought down by the man holding the stick (206). CU different views of the iguana being held by the man (229). Title describes the Water-Vine (phytocene) as being a life-saver to man. A man seen chopping down a length of vine in dense bush (237-259). The man drinking sap from the branch; and letting the sap drip into a glass before drinking it(303). A small deer seen feeding in the savanna areas (337). A manganese mine in the interior: a hillside showing cleared vegetation, dead trees and a double railway line with hand trucks going past (359). Title states the mine, in boulder formation, is used by the American steel interests; two Hondurans use picks against the rock, a white man stands nearby, smoking (375). Pan up to large rocky outcrops, people working with picks at the top (389). MCU men splitting rocks with a wedge and sledgehammer. Pan to the hillside littered with tools and pieces of wood (401). Two men driving a stave into the rock with a sledgehammer; they pose for the camera beside two staves in the rock; knocking another stave in (437). Shots of the hillside, a wooden bridge over a ravine, rocks [jerky camera movements] (460). A quayside with a railway line; small hand trucks (480). A railway line, debris seen at the side of the track, the top superstructure of a ship seen behind a rise of ground in the background. The End. (493ft).

GRAPEFRUIT (1938) Great Britain

Viewing Copy

Dir. A. Frank BUNDY

Production company: Gaumont-British Instructional

INSTRUCTIONAL. The cultivation of grapefruit in the British Honduras.

Titles (17). Woman eating grapefruit (21). Men planting out sour orange seedlings (47). Spraying the seedlings. Grafting cuttings from grape fruit trees onto the orange stock (90). Orchards (107). Men picking the fruit(154). Unloading the fruit at a packing station. Washing, polishing, grading, wrapping the fruit (221). Unloading the fruit at the docks (269). Titles (274 ft). [16mm].

Note. The version held by the Archive may be incomplete. A booklet from the distributors gives an account of the film which includes scenes not mentioned in the foregoing.

CUBA

URBAN MOVIE CHATS NO.6 (1920) USA

Viewing Copy

Production company: Kinetograph Company of America

Cinemagazine: includes items on Cuba, ice manufacture in N. America, fiddler crabs in the Mississippi River, the sugar cane industry of Hawaii, Paris views, a musical chimpanzee and a drill display by cadets at a U.S. military academy(832ft).

SCENES IN CUBA (1912) USA

Viewing Copy

Production company: Selig Polyscope Company

[travelogue] Sugar cane plantation; milk vendor; tobacco plantation; Morro Castle in Habana.

CHARLES URBAN MOVIE CHATS NO. 49 (1921) USA

Viewing Copy

Production company: Kineto Company of America

Cinemagazine.

Snake hunters in New Jersey don high boots before setting off through a forest. A captured water snake is put in a sack (73) A rattlesnake is poked out of a hiding place in some rocks and held up for inspection (172) The party pins down a number of snakes using forked sticks. A litter of young snakes. A black snake is held up. A milk snake. A copperhead snake is held up by the neck. (332) In a laboratory a snake is forced to display its fangs (366) The venom is extracted by making the snake bite into a cloth covered receptacle(397)

Sugar cultivation in Cuba: pan over a plantation and mill (430) Workers cutting cane, which is hauled away in a train of wagons on rails by an ox team(477) The cane is crushed in the mill. Worker standing by a vat. Workers wheeling sacks from the mill and stacking them (553)

Tivoli. Long shot of the town. Three nuns walking along a road. Waterfalls(660) The grounds of a papal villa, with cascades and fountains (790) Extracting stearic acid gas from a burning candle in a laboratory, using the suction created by syphoned water (894ft).

Many newsreels with for example visit of Prince of Wales to Argentina and Chile in 1925

BFI ARCHIVE: FICTION FILM HOLDINGS ON LATIN AMERICA

MARIA CANDELARIA

Viewing Copy

Dir. Emilio Fernandez, Mexico, 1943

TIME IN THE SUN

Viewing Copy

Dir. Sergei M. Eisenstein, Mexico 1939