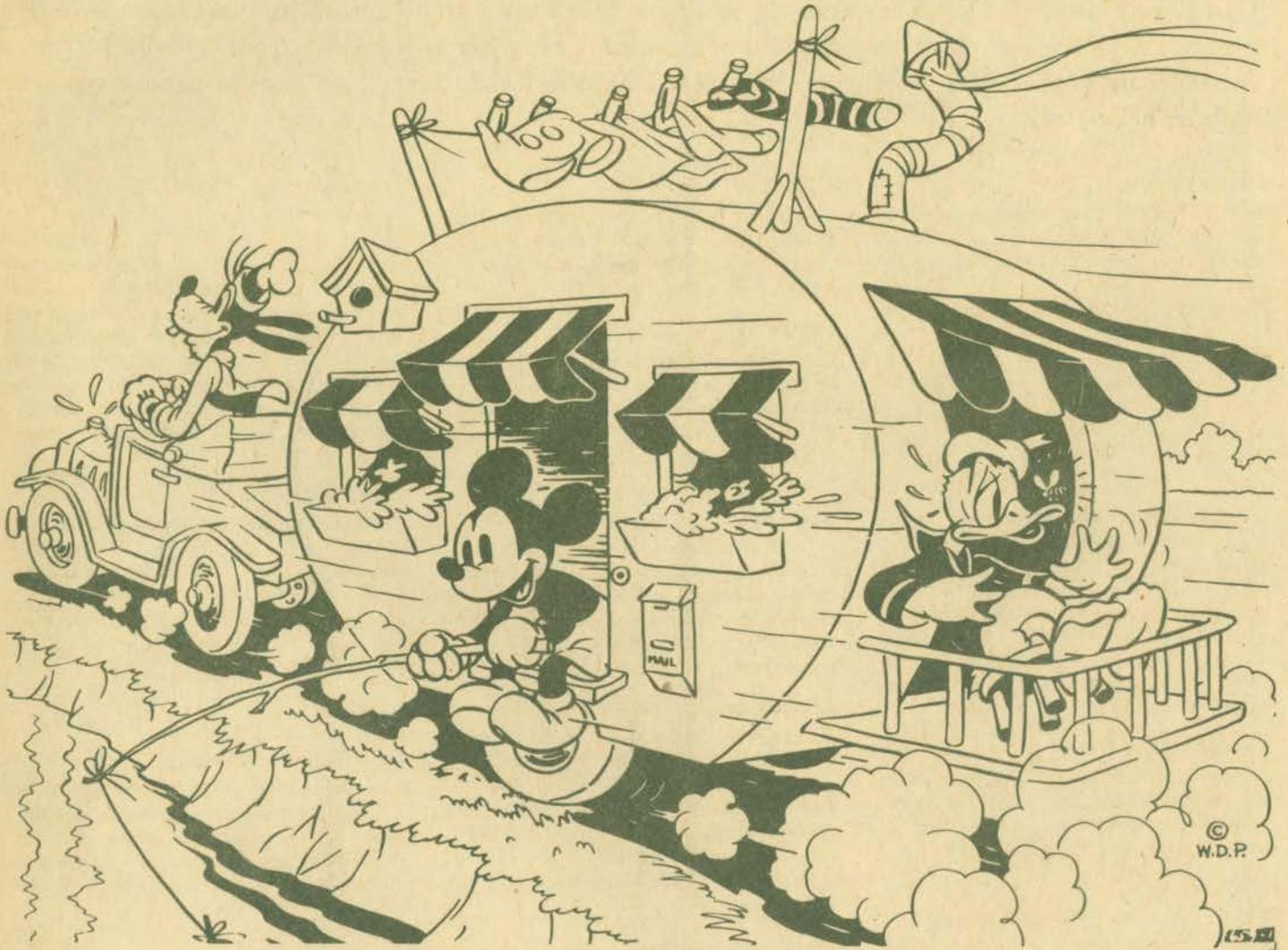


Blackhawk ^{Film} Digest

SEPTEMBER 1979 SUPPLEMENT

50¢



© W.D.P.

(USA)

Mickey's Trailer

USC School of Cinematic Arts
Hugh M. Hefner Moving Image Archive

Lobster



Now including Blackhawk Bargains

IMPORTANT NOTICE

Many of you have asked for after hours telephone service. In response to this need we have extended our hours to cover 24 hours a day 365 days a year. Our new phone number is: 800-621-5809. In Illinois call: 800-972-5858. These numbers are for **Credit Card Orders Only**. Our phone order facility is a separate unit from Blackhawk Films and these operators are not equipped to answer other questions. For questions or other information dial 319-323-9735 Monday through Friday 8:30 a.m. to 4 p.m., Central Time. Sorry, we cannot accept collect calls.

Abbreviations

B/W	Black and white.
Color	Full color.
Dia.	Sound is primarily dialogue.
Min.	Minutes.
Mus.	Sound is primarily a musical score.
Nar.	Sound is primarily narration.
Part Color	Films or portions of films are color toned or tinted.
SFX	Sound effects.
Sil.	No sound track.
Span.	Dialogue is in Spanish.

The Blackhawk Collection

 The Blackhawk Collection is a group of films available exclusively from Blackhawk or with sound tracks offered only by Blackhawk or films Blackhawk has helped to restore. All the films in the collection are noted by the medallion shown here.

Change of Address

Enclose your name, new address and an old catalog mailing label. Send to Blackhawk Films, Inc. Davenport, Iowa 52808. Allow 8 weeks for change.

Footnote Key

1. Sale restricted to the United States.
2. Sale restricted to the United States and Canada.

Guarantee

If after receiving an item you are not satisfied, return it to us within 10 days. We'll allow **full credit** on some other purchase or give you a **full refund**.

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Customers pay all transportation, handling, insurance and mail order fees. On orders of \$50.00 or more, a \$25.00 deposit is required.

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Questions and Other Information

For questions or other information dial 319-323-9735. Our staff is happy to help you. No collect calls. Office hours are Monday through Friday 8:30 a.m. to 4 p.m., Central Time.

Sound tracks

All 16mm. sound tracks are optical sound.

All Super 8 sound tracks are magnetic sound.

Running Time Conversion Table

Films projected at normal sound speeds will produce the following approximate running times:

	Length per minute	
	Silent	Sound
Standard 8	13.5 ft.	-----
Super 8	15 ft.	20 ft.
16mm.	27 ft.	36 ft.

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Canada: \$2.50 per order
Other: 10% of total order price.
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\$15.00 if order totals \$200.00 or less.
\$25.00 if order totals more than \$200.00.

The Hidden Sale ★

One of the films in each Blackhawk Film Digest has a star beside its title. This month that star is worth \$10.00 off. To order this film and save the \$10.00, order as usual but subtract \$10.00 from the price. That's the only way you will receive the savings. Happy hunting.

Para Nuestros Amigos Que Hablan Espanol

Cuando la abreviacion Span. aparece en la linea del orden que sigue una descripcion de una pelicula indica que el dialogo es espanol. Busque esta especialmente en las peliculas de Walt Disney.

For Our Spanish Speaking Friends

When the abbreviation Span. appears in the order line following a film's description that is to indicate that the dialogue is in Spanish. Watch for this especially in the films by Walt Disney.

1979 Blackhawk Films, Inc., 1235 W. 5th Street, Davenport, Iowa 52808

Thank you.

Blackhawk Films wishes to thank the Museum of Modern Art, New York, New York and Walt Disney Productions for supplying some of the photographs used in the Blackhawk Film Digest.

Prices good thru Sept. 30, 1979



MICKEY'S TRAILER page 5



SOUPS ON page 8



BACON GRABBERS now with sound.
..... page 8



Leapin' Lizards! It's LITTLE
ORPHAN ANNIE back cover

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LITTLE ORPHAN ANNIE Back Cover
The classic cartoon character in film.

Use School
of Cinematic Arts
Hugh M. Hefner Moving Image Archive

Lobster 



© WALT DISNEY PRODUCTIONS
Ruth Sapiro Designer

THE NEW ACTORS WITH PENCILS

by John Wilch

"... an animator must also be an actor; he acts with his pencil."

Even more than amusement parks, television shows, animal shorts and live action features, Disney means animation. The cornerstone of the Disney organization is animation. That is where the risks were taken and the fame and fortune made. Happily for everyone, the enchantment of new Disney animation is not over.

An entirely new group of animators is being trained in the Burbank studio in Disney Production's Talent Development Program.

The Talent Development Program is a natural outgrowth of the informal "school" W.D. set up for his staff during the making of SNOW WHITE. These young animators, who later became Disney's top animators, met and learned from expert teachers of life drawing, sculpture, anatomy and writing.

Now all but two of the marvelous "9 Old Men" have retired from Disney. Wolfgang Reither — whose credits include PINOCCHIO, FANTASIA-THE RITE OF SPRING, DUMBO, FUN AND FANCY FREE acts as a consultant on current animation projects and seeks new properties to acquire and develop. Eric Larson — whose credits include SNOW WHITE, BAMBI, MARY POPPINS, THE JUNGLE BOOK travels throughout the country speaking as a recruiter for the program.

Aspiring young animators usually respond to Larson's presentation by sending an application and portfolio in to the studio animation department. Of the nearly 20,000 portfolios submitted to date, 109 artists have been accepted and 49 have completed the program. Obviously, the competition is fierce and the standards are high.

When accepted, the artist enters the program as a trainee. The trainees are tested constantly and reviewed every thirty days over a ninety day period.

At each evaluation, the review board meets to consider these personal animation tests of the artist. The artist is not present at the

review. After considering the trainee's paintings and drawings, a decision is made to either invite the trainee back for another period of tests, or release the trainee from the program.

By the end of the trainee phase, the artists have been identified as belonging to one of the following four categories of craftsmen: animation, layout, background painting and story sketching.

Skills the review board looks for in animators are: life drawing, quick sketching with knowledge of anatomy, and realistic loose linear quick sketches of energetically moving figures from life. An example of the latter would be, sitting before a televised sporting event and in two minutes sketching an athlete in a pose of extreme action.

To be considered in layout, an artist's strengths should be in perspective and composition in a linear form.

A background painter has to be an excellent watercolorist who is adept at the use of color, light and shadow, and values.

A story sketch person requires the skills of an animator plus abilities in illustration. W.D. is felt to be the best story sketch man the studio ever had.

If, at the end of the ninety days, the artist's work is again accepted, he/she is hired to work as an in-betweenner or apprentice in one of the current productions.

A logical and successful progression through the ranks would be: trainee, apprentice, in-betweenner, break down, assistant animators and animator. Some, very few, go on to director positions.

Those job levels are more comprehensible when analyzed in reverse. The animator draws key drawings of the characters in extreme positions. The assistant draws the next strongest positions. The break down person is concerned with the major movements. The in-betweenner concentrates on the lines between the lines and the apprentice finishes up the miscellaneous detail.

There are presently about twenty people at each of these levels. The average age at all levels is under thirty. Four of the top, or "full-fledged", are women — the first since BAMBI. Disney stresses that they aren't interested in appearance, race, sex, religion or

politics, but understandable, believable, quality work.

The Training Program is integral to Disney Productions' plans to double the size of its animation staff and release a feature every two years.

Features, such as THE RESCUERS, are currently taking three to four years to complete. This is due partially to staff size, but also to inexperience. The new animators don't yet have the speed and timing of the "9 Old Men". However, the veterans were no faster when they were young, in the days of SNOW WHITE; and everyone at Disney is ecstatic because the quality is there.

Meet three of the new team. Andy Gaskill was accepted into the program in 1973. He proved himself under Larson and began work on WINNIE THE POOH AND TIGGER, TOO. After POOH, there was full animator status and THE RESCUERS. PETE'S DRAGON "gave all the new animators a chance to get their feet wet because all the veterans, except one, worked on this film".

After numerous tries, John Pomeroy joined Disney Productions just before THE RESCUERS. He had a big assignment, the girl Penny. He discovered how hard human characters are to animate. "I had to become a little girl because an animator must also learn to be an actor; he acts with his pencil".

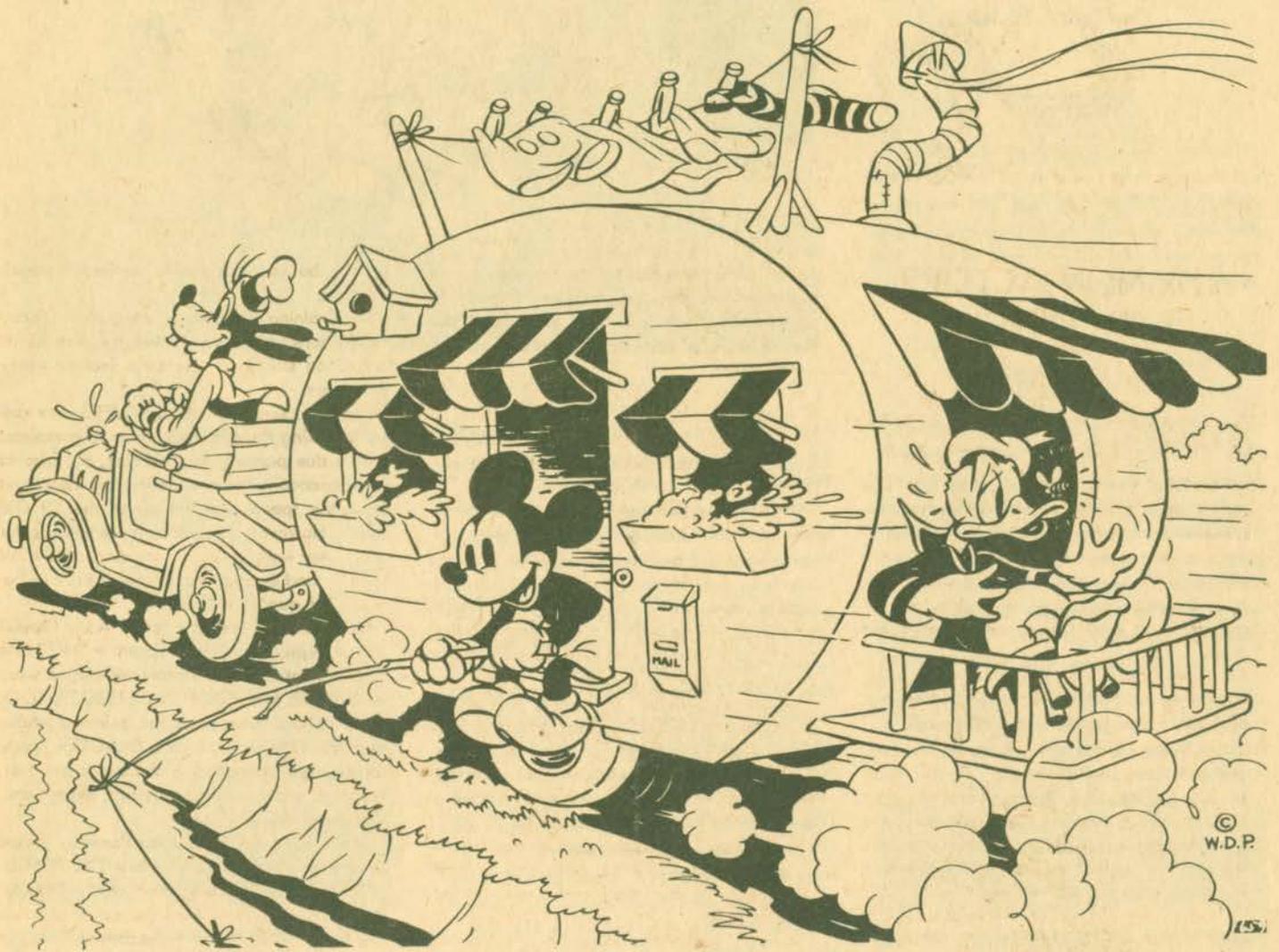
The leader of the new animators is Donald Bluth, directing animator. Bluth began with Disney Productions as an assistant animator on SLEEPING BEAUTY. He guided the animation team responsible for THE RESCUERS, PETE'S DRAGON and THE SMALL ONE.

All three of these young men are currently laboring on THE FOX AND THE HOUND.

Although Disney Productions believes they can produce multi-plane effects without the time and expense by layout tricks, THE FOX AND THE HOUND will have scenes with multi-plane effects. The reason? So the new team learns it from the veterans while they're still here to teach it. Because who else will know unless it is passed on?

With this commendable attitude Disney Productions may be ushering in a golden age of feature length animation. Planning and a first class approach are part of the story. Hope and dreams, that's the stuff the Disney empire is made of.

Imagination takes a trip . . .



In Mickey's Trailer

No mobile home will ever quite compare after you've seen **MICKEY'S TRAILER!** His trailer is a living creature, and chock full of mischief. Mickey and his pals Donald and Goofy pack up the trailer and head out for a getaway trip to the mountains.

Donald has a sputtering bout with an alarm clock first thing in the morning. Later, he takes on various machinery inside; machinery with a will of its own. Garsh darn it! The trailer outwits Goofy and eats most of his breakfast. Meanwhile, Mickey is his usual cheerful self

trying to keep things organized and pleasant.

At the worst possible moment the impudent trailer disengages from the car. The car goes on down one side of the mountain with Goofy at the wheel. Concentrating on driving carefully down the windy road, he is totally unaware of no trailer behind. Down the other side of the mountain careens the trailer, with Donald and Mickey inside. They just miss a train and fly off a cliff in a hair raising adventure. Goofy finally notices . . . no trailer? . . . and the race is on!

These three classic Disney character's personalities come through clearly in this superb short with loads of antics and gags. The mid and late '30's was Mickey's heyday. 87 of 118 Mickey Mouse cartoons were made at this time. Great music, action, and joking from the prince of animation. **Color**

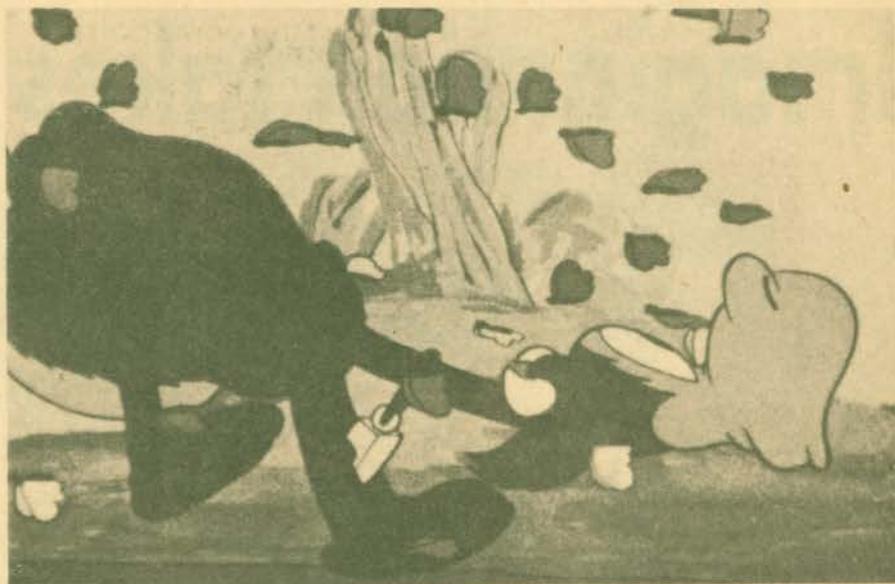
MICKEY'S TRAILER² (1938)
MICKEY MOUSE, DONALD DUCK, GOOFY
785-81-0144, Super 8, mus./dia., 7 min. \$29.95

Lobster

THE RAINBOW MAN

by Frank Farel

"I couldn't have been more than 4 years old the first time I saw MOLLY MOO COW AND THE BUTTERFLIES, and yet somehow this film's bouncy music and vibrant imagery have stayed with me through the years." Frank Farel



Although little is known of Burton Gillette's early life and career, his first involvement in the new and expanding field of animated cartoons began in 1916 when pioneering animators Raoul Barre and Charles Bowers joined forces to form the Barre-Bowers Studios. Here, the youthful Gillette found work as an inker, and later an animator on such popular comic-strip spawned series as "Mutt & Jeff" and "The Katzenjammer Kids".

In between his chores at the Barre-Bowers factory Burt found plenty of time to freelance. He worked on "Krazy Kat" at the Hearst-International Film Service in 1917 under the supervision of Gregory La Cava. 1920 saw him laboring alongside Grim Natwick of Betty Boop and Snow White fame at the Goldwyn-Bray Company on their "Comics & Lam-poons" shorts. That same year the John Coleman Terry Studios teamed him with Bill Tytla, another future Disney alumna, on the "Judge Rummy Cartoons".

After a brief stint at the Max Fleischer Studios in 1924, Gillette became chief animator for "Mutt & Jeff" and remained with Raoul Barre until late 1925 when he made the bold decision to leave and form his own Queens Plaza Studio — which promptly folded before completing a single film. He spent the following three years freelancing for virtually every cartoon outfit in the business including producer Charles Mintz with whom he helped revive the "Krazy Kat" series in 1927.

Burt's next big break came in 1929 when he was selected by Walt Disney to work with Ub Iwerks on the overwhelmingly successful Mickey Mouse sound shorts. By the time

Iwerks left Disney in 1930 Gillette was one of the head animators and sometime director of Walt's new "Silly Symphonies".

One of these Gillette-directed black and white Symphonies was half-finished when Burt received word from the top to redo everything from scratch — but this time in the newly perfected Technicolor process, on which Disney had just secured an exclusive two-year option for cartoon use. The resulting film, *FLOWERS AND TREES*, 1932, was the recipient of an Academy Award, the first such honor ever bestowed upon an animated cartoon.

It was the following year's production of *THE THREE LITTLE PIGS*, another Oscar winner and probably the highest-grossing cartoon short of all time, that pushed Burt to the forefront. He was lured away by producer Amedee Van Beuren at the whopping weekly salary of \$400 and made directing supervisor of Van Beuren's animation studio.

The Van Beuren cartoons, released through RKO, which was a 50% owner in the company had been rather crudely made, catch-penny items up until this time. By hiring Gillette and increasing the budgets, the Manhattan-based firm was hoping to offer Disney some serious competition.

With the rights to Technicolor no longer under the Disney organization's control, Burt inaugurated a series of color spectacles known as the "Rainbow Parade". Gillette's pioneering experience in this area made for some of the lushest and most subtly textured color work to be found in the animation of this period. He seemed doggedly determined to emulate the wholesome charm and fluid

movement of the Disney product, eschewing, for the most part, the more gag-oriented shorts being turned out by competing cartoon concerns. Gillette insisted on his staff attending weekly lectures where they would screen Disney films and discuss his working methods.

Other innovations under Burt's supervision included a series concerning the misadventures of a hapless bovine (*MOLLY MOO COW AND RIP VAN WINKLE*, *MOLLY MOO COW AND THE CANNIBALS*, etc.) and a moderately popular group of films based on the classic "Toonerville Folks" comic strip by Fontaine Fox. This was not the first time Fox's characters, including the Powerful Katrinka and Mickey (himself) McGuire, had been brought to the screen, but it was certainly the most successful in capturing the spirit of the originals.

In 1936 Gillette auspiciously returned to the screen the silent era's most famed cartoon character — Felix the Cat. Shorts such as *BOLD KING COLE* (1936) and *NEPTUNE'S NONSENSE* (1938) boast lustrous, multi-hued backgrounds in addition to character animation of the first rank. Music for these and other entries in the "Rainbow Parade" was provided by Winston Sharples, who would later concoct accompanying scores for Max Fleischer and Paramount's Famous Studios.

More on Gillette's Rainbow Parade in future issues of the Digest.

Frank Farel is a freelance writer and filmmaker. He is the director of two award-winning short films and is currently planning a feature-length movie to be produced later this year.

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MOLLY MOO COW AND THE BUTTERFLIES (1935)

A scatter-brained Professor out catching butterflies angers the delicate and graceful Molly Moo Cow. After all, she and the insects are friends! Thus the discontented cow devises a plan. She disguises herself as a multi colored butterfly and the Professor has his hands . . . er net full! Animated by Burt Gillette.

Color
885-81-2800, Super 8, dia./mus., 8 min. \$29.98
685-81-2800, 16mm., dia./mus., 8 min. \$57.98



BOLD KING COLE (1936) FELIX THE CAT

Felix seeks refuge from a terrifying lightning storm in boastful Bold King Cole's castle. But all is not well . . . the family ghosts consider him a windbag. Only Felix can save the deflated monarch and restore him to his natural state of puffery. Excellent color from animator Burt Gillette, gorgeous effects and an imaginative tale.

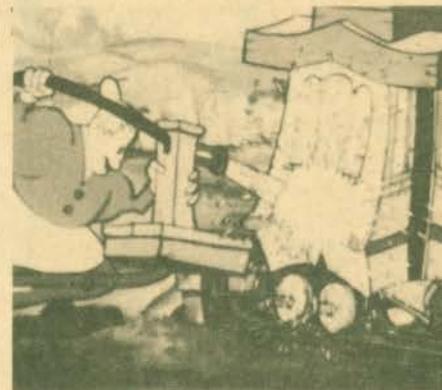
Color
885-81-2799, Super 8, dia./mus., 8 min. \$29.98
685-81-2799, 16mm., dia./mus., 8 min. \$57.98



TOONERVILLE TROLLEY (1936)

Burt Gillette's TOONERVILLE TROLLEY is a charming little cartoon about a big subject . . . Katrinka, the hefty, healthy, and rotund super woman with amazing strength, even for a cartoon! Reminiscent of Mama Katzenjammer, she is so strong she rescues the delightfully drawn Toonerville trolley from quicksand, a bull and more, all by herself.

Color
885-81-2494, Super 8, dia./mus., 7 min. \$29.98
685-81-2494, 16mm., dia./mus., 7 min. \$57.98



NEPTUNE'S NONSENSE (1938)

Felix goes on an underwater quest for a mate to his goldfish Annabelle. Felix has many zany underwater adventures as he confronts all kinds of strange creatures including King Neptune himself. The good King accompanies Felix to Annabelle's fishbowl with a companion from the underwater "orphanage". Directed by Burt Gillette in vivid color with a catchy score.

Color
885-81-2492, Super 8, dia./mus., 8 min. \$29.98
685-81-2492, 16mm., dia./mus., 8 min. \$57.98



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Hugh M. Helms

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New Additions



SOUPS ON² (1947)

DONALD DUCK, HUEY, DEWEY, LOUIE

Softhearted Donald prepares a turkey dinner for his nephews. He calls them in from playing with a hearty, "SOUPS ON!" They come in filthy. He sends them to wash but they only pretend, so the angry Donald sends them to bed. They steal food; he steals it back. He chases them into a forest, falls, and is knocked unconscious. The nephews fool him into thinking he has died and gone to heaven! In a tender scene he says good-bye, forgives, and tells them to eat the turkey. But when Donald catches on he transforms into a devil and the chase is on! An outstanding characterization of Donald, fast and funny. Inventive direction by Jack Hannah of Hannah-Barbara fame.

Color

785-81-0145, Super 8, dia., 7 min. \$29.95



THE LEGEND OF COYOTE

ROCK² (1945) PLUTO

THE LEGEND OF COYOTE ROCK is probably Pluto's greatest cartoon. A narrator sets the scene . . . Pluto is a sheepdog in the southwest guarding a flock of sheep. A mean and hungry coyote draws Pluto away from the sheep long enough to steal the entire flock. Pluto through enormous heroism, bravery and relentless chasing rescues the sheep. Because of his courage the wily coyote turns to stone. A fast-paced, thrilling cartoon. Johnny Lounsberry, one of the greatest and the only deceased member of the "9 Old Men" was one of the animators on THE LEGEND OF COYOTE ROCK.

Color

785-81-0146, Super 8, dia./mus., 7 min. \$29.95



BACON GRABBERS² (1929)

STAN LAUREL, OLIVER HARDY,
EDGAR KENNEDY, JEAN HARLOW

Until now, BACON GRABBERS hasn't been available as originally shown. The sound was recorded on discs, and it was believed none of these survived. These discs have been found, so now this historic talkie can be heard as well as seen. As process servers, the boys are called to retrieve a radio from a most uncooperative Edgar Kennedy. Using a ladder to steal in from the second floor, only leads to trouble. Thwarted by shotguns, steam rollers and Jean Harlow's husband, the boys still won't give up. It's a marvelous movie and now you can order it with the original soundtrack restored.

A Blackhawk exclusive. B/W

860-02-1632, Super 8, sil., 30 min. \$19.98

880-02-1632, Super 8, mus./SFX, 21 min. \$39.98

640-02-1632, 16mm., mus./SFX, 21 min. \$79.98

USCS
of Cinema
Hugh M. Hey

Lobster

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Classic radio programs recorded onto audio cassettes.

Audio Cassettes

Soap Operas

The Guiding Light
with Mercedes McCambridge, Ed Prentiss
Ted and Meta's Marriage is Breaking Up
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with Virginia Paine
Somebody's Lying/Worse Than Liars/Sylvester
Asks Her to Marry Him/Now It's Fay
060-64-0152, 50 min.\$4.98

Our Gal Sunday
with Vivian Smollen
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Honor
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bation At School
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The Faye Granville Story, Pt. 1/The Faye Granville
Story, Pt. 2/The Faye Granville Story, Pt. 3/Helen
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Dallas Returns/Stephen/Egyptian Mummy, Pt.
1/Egyptian Mummy, Pt. 2
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/Formula for Hyena Grease/Hank Gutstop Throws
a Party
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with Bing Crosby, Bob Hope, Jimmy Durante,
Peggy Lee, Nat King Cole, George Burns, Judy
Garland
The Bing Crosby Radio Shows
060-64-0158, 50 min.\$4.98

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Gene Autry's Melody Ranch
with Gene Autry, Pat Buttram, The Pinafores, The
Cass County Boys
First Broadcast/June 1947/June 1951
060-64-0149, 50 min.\$4.98

Gunsmoke
with William Conrad
Land Deal/The Photographer
060-64-0141, 50 min.\$4.98

The Lone Ranger
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Eric Hyde Loses Cattle to Rustlers/Brett Accuses
Don Reed of Murder
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Sgt. Preston of the Yukon
with Paul Sutton, Yukon King the Dog
Big Strike Mine/Joe Findley Strikes Gold
060-64-0160, 50 min.\$4.98

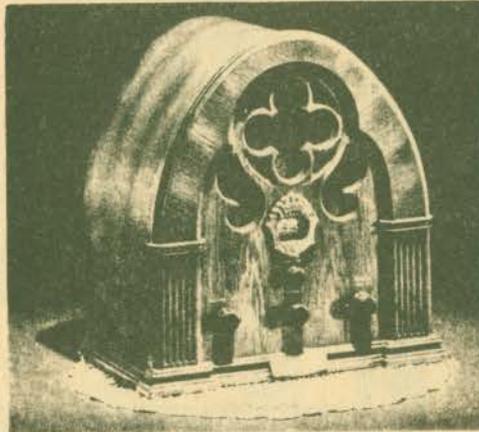
History

Calvalcade of America
Annie Oakley/Susan B. Anthony
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with Charles Boyer, Tyrone Power
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ers
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Crosby, Adlai Stevenson, others
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onds with the Marx Brothers**
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Die
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der the Influence of Lethium, Pt. 1/Under the In-
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Justice Wears a Blindfold/Murders and the Dope
Ring
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with Humphrey Bogart, Clark Gable, Tyrone
Power, Edward G. Robinson, Mary Astor, Sidney
Greenstreet, Errol Flynn, John Garfield
Maltese Falcon/Red Dust
061-15-0062, 200 min., 4 records\$9.99

Mystery of the Air
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The Mask of Medusa/Queen of Spades
061-95-0088, 50 min.\$4.98

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Boris Karloff
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nie Mack
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Susan Hayward, Mrs. Lou Gehrig/Notre Dame's 4
Horsemen, Jack Benny
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Christmas Trees/Phoney Clothes Designer
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American Documentary's Early Romance With Reality

By Jane Gaines

"Hollywood seized on the fascination audiences had for the real danger implied, the true adventure story behind the documentary footage, 'snatched from the jaws of death.'"

When Robert Flaherty set out to explore Hudson Bay for iron ore deposits in 1913, his employer, William MacKenzie suggested he take along one of the "new-fangled" motion picture cameras. Capturing the "Innuits" (as the Eskimos called themselves) on film was a feat over and above staying alive at 90 degrees below zero. Film stock broke like glass when it was threaded into the cameras, and oil froze in the gears so that they had to be lubricated with graphite. Filming *NANOOK OF THE NORTH* (1921), Flaherty's only assistants, the Eskimos, were invaluable when it came to digging through 6 feet of ice to get water for developing, but there was always the hazard of hairs from seal skin coats falling into the process.

Flaherty was more interested in anthropological preservation than death-defying photographic adventure. To "discover" cultures nearing extinction, he lived with the Eskimos, the Polynesians on Samoa (*MOANA*, 1926), the Aran Islanders (*MAN OF ARAN*, 1934) and the Cajuns (*LOUISIANA STORY*, 1948). Yet survival rites are dramatized in the style of thrilling cinematic fiction. The Cajun boy fights the scourge of the bayous, the alligator, and the Aran Islanders hunt basking sharks off the treacherous coast of Ireland. The seal Nanook struggles with staves off starvation one winter. Two years after the filming, Nanook alive on the screen, starved to death on a hunting trip inland.

Hollywood seized on the fascination audiences had for the real danger implied, the true adventure story behind the documentary footage "snatched from the jaws of death". Paramount sent Flaherty to Samoa for exotic rituals and Cooper and Schoedsack to Siam

for man-eating tigers. It was their *CHANG* (1927) that stirred explorer W. Douglas Burden and his partner to haul cast and crew of 250 into northern Canada to the Temagami Forest Reserve to recreate the Ojibway Indian life as it was before contact with whites. *THE SILENT ENEMY* (1930), recently rescued from decomposition in a Paramount vault, is a curious hybrid of documentary and D. W. Griffith melodrama. Actors of Indian descent are shot in emotional close ups and the narrative is intensified by cross-cutting. As Chief Bulak is set on fire, a sacrifice to turn bad hunting luck, the tribe sites a herd of caribou. The picture's claim that nothing was faked only applies to the remarkable documentary footage of the caribou stampede and a wolf pack's attack on an elk. Creating illusions by means of editing and camera arrangement was film craft, and not considered a falsification. Flaherty would piece together Nanook's battle with the seal beneath the ice and supervise the construction of a special half igloo in which to film the family asleep. On a larger scale, he had Aran Islanders learn to harpoon the basking shark, a skill forgotten with passing ancestors.

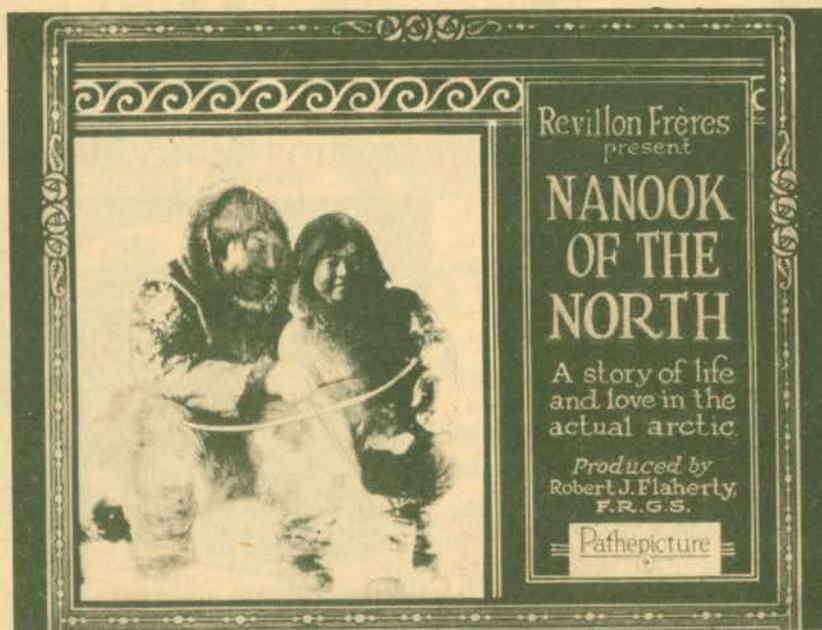
The American documentary course set by Flaherty held fast to a romantic/poetic view of the world, the nostalgic impulse to recreate the past, to eulogize whatever ordinary detail the camera found. In *THE PLOUGH THAT BROKE THE PLAINS* (1936) Pare Lorentz "dramatized" the 1934 drought in the Dust Bowl with artistic close ups of the cracked earth and poetic narration. "Blown out, baked out, and broke" explains the farmer-turned-itinerant shovelling out and moving on to the accompaniment of Virgil Thompson's score of hymns and folk tunes.

The *New York Times* thought *THE PLOUGH THAT BROKE THE PLAINS* was not poetry but New Deal propaganda. Hollywood thwarted its exhibition, regarding a government film as theatrical competition. Sponsored by the Resettlement Administration, later the Farm Security Administration, *THE PLOUGH* was intended to illustrate Department of Agriculture goals: soil conservation and relief for sharecroppers. Lorentz' second FSA project, *THE RIVER* (1938), was specifically linked with the pending Norris Bill, extending federal authority over dams and hydroelectric power plants. But the original political purpose is overwhelmed by the historical saga built from exquisitely photographed and edited montage: droplets to streams to rivers to floods. An indicator of the political slackness of the short-lived FSA production unit under Lorentz is *THE LAND* (1940), made by Flaherty from within the Department of Agriculture without a trace of politics. Mrs. Flaherty later explained that they found the department "earnest" but "propagandistic and myopic."

Her husband's work was intended to "celebrate" not "argue" in the manner of British documentaries produced by John Grierson. Grierson, in return, said of Flaherty, who worked with him for a short time, that he approached the camera like a mystic. Proof of the tenacity of Flaherty's "romantic eye" is *LOUISIANA STORY*, made for Standard Oil, in which he films the oil rig with the same awe and fascination as the natural formations in the bayou.

Jane Gaines

Working on Doctorate in Film Studies at Northwestern. Teaches English and Film at East Lyden High School. Past President of Chicago Screen Educators Society.



NANOOK OF THE NORTH¹ (1922)

NANOOK OF THE NORTH is both an epic film and an epic achievement. Robert Flaherty, an explorer turned filmmaker, had spent 20 years in the North before he started this documentary.

Working at temperatures well below his camera's capabilities, Flaherty filmed an intelligent, almost allegorical record of Eskimo customs and Nanook's skills and humor. More amazing yet was Flaherty's ability to capture the warmth and tenderness Nanook and his family feel as they "conjur" food, shelter and clothing from the bitter Arctic.

It's a remarkable film possibly the best documentary ever, and certainly a film milestone.

B/W

810-66-2365, Standard 8, sil., 91 min. \$55.98
860-66-2365, Super 8, sil., 91 min. \$61.98



THE SILENT ENEMY ★

(1930)

The silent enemy is hunger. The film is an impeccable reconstruction of Ojibway Indian life before the white man.

The film, based on 72 volumes written by Jesuit missionaries between 1610 and 1791, leaves a visual record of a vanishing way of life. Music performed exactly from original score.

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Full Length

860-66-2419, Super 8, sil., 116 min. \$77.98
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Abridgement

860-66-2551, Super 8, sil., 40 min. \$37.98

THE RIVER (1937)

THE RIVER, a New Deal era government documentary, was so excellently done that Paramount distributed it theatrically.

The story is one of man against nature. The setting, Tennessee. The task, to control the Mississippi and the suffering its flooding had caused.

In content, as well as style, this is a remarkable film.

B/W

880-66-2404, Super 8, nar., 29 min., \$ 39.98
640-66-2404, 16mm., nar., 29 min., \$ 79.98

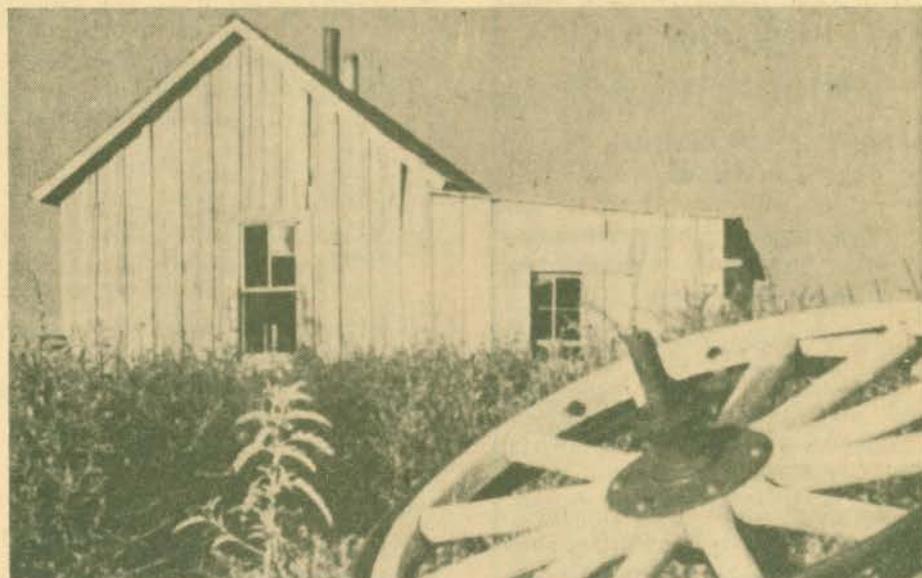
LOUISIANA STORY¹ (1948)

Pioneer documentary maker Robert Flaherty's last film explores the impact of industrialization upon primitive Louisiana bayous.

Concrete images take on abstract meanings . . . a monster oil derrick, for example, is the symbol of change. And it's all presented as seen through the eyes of a boy whose life it will change.

B/W

880-66-2453, Super 8, dia., 80 min. \$ 99.98



THE PLOUGH THAT BROKE THE PLAINS (1936)

DIRECTED BY PARE LORENTZ

Working for the Federal Government's Works Progress Administration, Pare Lorentz wrote, directed and edited with vision and ambition America's first social documentary. The subject of the film is the settling of the Great Plains, 400 million acres of land which stretches from the Texas panhandle to Canada, and the subsequent misuse and ravages of nature to which the land finally succumbed in the 30's.

It would seem that almost every frame is a superb still photo which simply but dramati-

cally captures the essence of the times. The covered wagon race, the gently rolling fields and the pictures of the desolation after the great droughts are themselves blunt testimony to the harsh realities faced by the settlers.

THE PLOUGH THAT BROKE THE PLAINS is one of those rare films that has lost none of its vigor. It generates, today, a respect for the brave people who, despite the obstacles, fought to save the land, and a personal sense of pride in their accomplishment.

B/W

880-66-2403, Super 8, nar., 25 min. \$39.98
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Recent Additions



STATION WEST² (1948) DICK POWELL, JANE GREER, TOM POWERS, STEVE BRODIE, RAYMOND BURR, AGNES MOORHEAD, BURL IVES

Dick Powell stirs up trouble in this exciting mystery melodrama of the Old West. Acting as an undercover military intelligence officer Powell investigates a series of gold robberies and solves two murders. Greer plays Charlie, the owner of the town. Powell admires Charlie's sexuality, but mistrusts her motivations. Agnes Moorhead plays Mrs. Casslyn, the owner of the gold mine. Raymond Burr is the weak and plotting lawyer whose dealings with Charlie have put his life in danger. Fisticuffs, gunfights, crackling dialogue, and an all star cast combine to make this one of the all time best stories of the Old West.

B/W
880-57-2867, Super 8, dia., 82 min. \$89.98

THE LIBERATION OF PARIS² (1944)

Actual film footage of the Allies invasion of France. St. Lo was no easy conquest as crack German troops, led by "Madman of St. Lo" defended a monastery there. French armored and American infantry divisions rush to Paris. The French rejoiced as General LeClere and the American infantry commanded by General Mark Clark push on. Soldiers and citizens fought from behind barricades, on rooftops and from windows. By Aug. 25, 1944 Paris had surrendered. The French people were overjoyed. Thru the chestnut trees, down the Champs Elysees with De Gaulle and G.I. Joe, through the Arch de Triomphe marched the liberators amid light and splendor.

A Blackhawk exclusive. B/W
810-75-2838, Standard 8, sil., 12 min. \$ 8.98
860-75-2538, Super 8, sil., 12 min. \$ 9.98
880-75-1112, Super 8, mus./nar., 9 min. \$ 19.98
640-75-1112, 16mm., mus./nar., 9 min. \$ 39.98



IN THE NAVY² (1941) BUD ABBOTT, LOU COSTELLO, DICK POWELL, THE ANDREWS SISTERS

Dick Powell is featured as a crooner who is (for some unexplained reason) tired of beautiful and not so beautiful girls following him around. He joins the Navy under an assumed name, but the trick doesn't fool clever Claire Dodd, a lovely reporter. The Andrews Sisters rejoin the fun with "Give Me Some Skin", and "We're In The Navy". Lou Costello swallows a sedative pill and dreams of commanding the U.S. Navy.

B/W, abridgement.
780-20-0028, Super 8, dia., 17 min. \$39.95

ALLEGHENY UPRISING² (1939) JOHN WAYNE, CLAIRE TREVOR, GEORGE SANDERS, BRAIN DONLEVY, ROBERT BARRAT, CHILL WILLS

Set in 1759 when America was a British colony, and apparently derived from fact, the film casts Wayne as Jim Smith, a man who loses patience with George Sanders's military commander, Captain Swanson. The latter's adherence to the rule book is allowing corrupt traders (led by Brian Donlevy as Callendar) to sell goods to the Indians under cover of a government permit, and threatening the peace of the valley. ALLEGHENY UPRISING demonstrates the rapport between Wayne and Claire Trevor. It has handsome production values and was proficiently directed by William A. Seiter.

A Blackhawk exclusive. B/W
880-39-2872, Super 8, dia., 81 min. \$ 89.98

SINGIN' IN THE RAIN¹ (1952) GENE KELLY, DEBBIE REYNOLDS, DONALD O'CONNOR, JEAN HAGEN, CYD CHARISSE

An exuberant, song-filled satire of Hollywood in the last days of the silent era. Gene Kelly's first "talkie" threatens to be a disaster due to the leading lady's squeaky voice until it is decided to dub Debbie Reynolds's voice in over the leading lady's. Energetic Kelly is "Fit as a Fiddle and Ready for Love". Reynolds inspires him to merrily hoof it out-of-doors in the unforgettable number, "Singin' in the Rain". "Moses Supposes" and "You Are My Lucky Star" are also heard in this section. "Good Morning" opens part two as sung by Gene and Debbie. A lover's spat calls forth "Make 'Em Laugh". Here O'Connor dances up walls! Kelly and Charisse dance to "Broadway Ballet". O'Connor, Kelly and Reynolds mesh into one of the greatest musical-comedy teams in film history in this delightful classic which featured Reynolds in her first starring role.

Color, abridgement.

SINGIN' IN THE RAIN PART ONE¹
785-88-0002, Super 8, dia./mus., 18 min. \$55.95

SINGIN' IN THE RAIN PART TWO¹
785-88-0034, Super 8, dia./mus., 18 min. \$55.95

GENE AUTRY AND WESTERN SONGS (1947) GENE AUTRY

Yodel-a-e-hoo! It's "Oklahoma's Yodelling Cowboy" doing the thing he does best: singing. In the mid-1930's he sang on radio station KVOO in Tulsa and was picked up by the Okeh label. Soon he was hired by Sears to present the Gene Autry Program weekly on WLS. It was a few short steps to movie stardom as the modern cowboy who was dressed fit to kill. He rode, sang, and shot with the best of them. Immensely popular, he received 50,000 fan letters per month. In this promotional short he sings three songs he practically made standards: "Mexicali Rose", "Back in the Saddle", and "Home on the Range".

B/W
780-57-0070, Super 8, dia./mus., 9 min. \$19.95

Recent Additions

HOT WATER¹ (1924)
B HAROLD LLOYD, JOBYNA RALSTON,
 JOSEPHINE CROWLEY,
 CHARLES STEVEN, MICKEY MCBAN

This abridgement focuses primarily on two of Lloyd's finest and funniest gag sequences. Harold wins a turkey he doesn't want. When he takes it home via the streetcar the bird ends up under a woman's skirt and Harold ends up walking. In the next scene Harold is forced to take his wife's family for a ride in his new car. Thanks to the mother-in-law's constant interference they collide with a streetcar.

A Blackhawk exclusive. Abridgement. B/W
 810-19-2921, Standard 8, sil., 35 min. \$17.98
 860-19-2921, Super 8, sil., 35 min. \$19.98
 880-19-2921, Super 8, mus., 24 min. \$39.98

BUCK ROGERS 1979² (1979)

GIL GERARD, ERIN GRAY,
 PAMELA HENSLEY, HENRY SILVA

Science-fiction's first . . . most famous . . . time traveler is backed by an arsenal of space-age special effects in the all-new version of Buck Rogers. Gil Gerard stars as an astronaut hero time-warped to a city in the future where life is governed by computers. Buck teaches them to dance, love and fight to be free. Erin Gray co-stars as the beautiful Wilma Deering, commander of Earth aerial defenses; Pamela Hensley as the sensual, ruthless Princess Ardala; and Henry Silva as Kane, a superspy for a dynasty of space barbarians. Gorgeous photography. "Heavenly bodies!"

Abridgement. Color
 785-86-0010, Super 8, dia., 9 min. \$31.95

SUPERMAN² (1978)

CHRISTOPHER REEVE, MARGOT KIDDER,
 GENE HACKMAN, VALERIE PERRINE,
 MARLON BRANDO

When an explosion rocks Krypton, the infant Superman is sent to earth and raised by a midwestern couple. Emerging from the Fortress of Solitude, he has suddenly become Superman, crimefighter for mankind. Watch as he rescues Lois Lane from a helicopter accident. Lex Luthor plots a nuclear attack. But Superman prevails to chase down a rocket, rescue a bus, and plunge into the earth to stop the shifting San Andreas fault.

Color. Abridgement.
 785-86-0049, Super 8, dia./mus., 16 min. \$49.95

In this shorter version: explosions rock Krypton, Superman rescues Lois, catches the rocket, saves the bus and halts the fault.

785-86-0007, Super 8, dia./mus., 8 min. \$29.95

FLIGHTS AND FLIERS: 'ROUND THE WORLD² (1930)

WILEY POST, HAROLD GATLY,
 HOWARD HUGHES, WILL ROGERS,
 JIMMY WALKER

World record-breaking flights and fliers are featured in this, the first in a three part series. Post and Gatly's phenomenal 9 day global trek in the Winnie Mae, Rogers globetrotting goodwill and Howard Hughes, already a young legend, blazing from city to city tirelessly, are all included in this short. Newsreel coverage of the biggest names in flight during the heyday of aviation.

A Blackhawk exclusive. B/W
 810-70-2888, Standard 8, sil., 15 min. \$8.98
 860-70-2888, Super 8, sil., 15 min. \$9.98
 880-70-2835, Super 8, dia./nar., 12 min. \$19.98
 640-70-2835, 16mm., dia./nar., 12 min. \$39.98

THE FALL OF HITLER'S NAZIS² HITLER, MUSSOLINI, GOERING, GOEBBELS

Seized Nazi films show the aftermath of an abortive officer's plot to assassinate Hitler on July 20, 1944. Retreating German troops placed charges at the Ludendorf railroad bridge, and Remagen Bridge, set to explode at 16:00 on March 7, 1945. The Americans reached the bridge at 15:50 and cut the wires just as the first charge exploded. This was the only bridge across the Rhine left intact. The Russian Third Army and the First Army advance on the Rhine. Both pierced the mighty Siegfried Line taking many prisoners. Hitler is shown in his heyday with Goering, Goebbels and Mussolini. A time far removed from his suicide. In May, 1945 the world witnessed the final German surrender.

A Blackhawk exclusive. B/W
 810-75-2930, Standard 8, sil., 14 min. \$8.98
 860-75-2930, Super 8, sil., 14 min. \$9.98
 880-75-2845, Super 8, mus./nar., 10 min. \$19.98
 640-75-2845, 16mm., mus./nar., 10 min. \$39.98

DONE IN OIL² (1934)

THELMA TODD, PATSY KELLY,
 ARTHUR HOUSEMAN, LEO WHITE

Thelma is an aspiring oil painter and Patsy her complaining model. A neighborly drunk, Arthur Houseman, suggests Thelma call herself Madame La Todd, get artsy, and get a following. He puts an article in the paper to this affect. Three Frenchmen visit Madame La Todd to see her paintings. Patsy plays a dual role as the French maid, Fifi, and the well-padded black-mammy-cook, Magnolia. Patsy gets drunk with Houseman in the kitchen and creates her own painting. The Frenchmen bid furiously against Arthur for it. The French win at over \$1000, but when Patsy steps away her buttocks are imprinted on the painting! One of their funniest films.

B/W
 880-01-2865, Super 8, dia., 19 min. \$39.98
 640-01-2865, 16mm., dia., 19 min. \$79.98

FOR HEAVEN'S SAKE¹ (1926)

B HAROLD LLOYD, JOBYNA RALSTON,
 NOAH YOUNG, JAMES MASON,
 PAUL WEIGEL

J. Harold Manners, a debonair young millionaire in search of a downtown restaurant, passes an evangelist's coffee stand and accidentally starts a fire; Harold contributes a thousand dollars for damages, which the evangelist uses to open a mission named for him. Coming to protest this honor, Harold meets Hope, the evangelist's daughter, and offers to help her bring in the poolroom toughs and gangsters. He draws them into a chase, and with the aid of the police, he retrieves the property they have stolen. Harold's club friends abduct him to prevent his marriage to Hope, but his slum cronies come to the club and to the rescue. The race back to the mission turns into a melee of trials and tribulations for Harold as his inebriated friends wreak havoc; and at the mission Hope and Harold are married amidst the cheers of the converts. This was the first film in which Lloyd's foreign box office receipts equalled domestic, making him an international star.

A Blackhawk exclusive. B/W
 810-19-2897, Standard 8, sil., 71 min. \$41.98
 860-19-2897, Super 8, sil., 71 min. \$45.98
 880-19-2897, Super 8, mus., 52 min. \$69.98

BYE BYE BIRDIE² (1963)

DICK VAN DYKE, ANN-MARGRET,
 MAUREEN STAPLETON, PAUL LYNDE,
 ED SULLIVAN

When singing star Conrad Birdie is drafted millions of American female teen-agers are ready to secede from the Union. After all, what is life without Birdie's sexy growl and gyrating hips? It's also rough on Birdie's songwriting manager. (Dick Van Dyke) who survives on 10% of Birdie and hopes to make his secretary his wife (Janet Leigh). Janet plots to save her boss with a farewell telecast on the Ed Sullivan show. Birdie will sing Dick's song "One Last Kiss" and give one last miss one last kiss. Ann Margret, the lucky kissee, digs the whole bit in spite of her all-but-destroyed boy friend (Bobby Rydell). Everything is on-again-off-again until the big night, the big show, the big song, the big success. BIRDIE includes the hit songs "Kids", "Put on a Happy Face", and "A Lot of Living to Do". This tongue-in-cheek, song-in-the-heart safari through teenage land is a smashing must see.

Color
 785-88-0070, Super 8, mus./dia., 112 min. \$299.95

SUNRISE¹ (1927) GEORGE O'BRIEN,

JANET GAYNOR, BODIL ROSING,
 MARGARET LIVINGSTON,
 J. FARRELL MACDONALD,
 ARTHUR HOUSMAN

At a rural summer retreat, a vacationing lady from the city engages the interest of a young farmer, and soon he is enslaved to her. She persuades him to murder his wife, sell his farm, and join her in the city. He finally makes an attempt to drown his wife but, conscience-stricken, cannot carry it through.

Directed by German expressionist extraordinaire F.W. Murnau. Director of NOSFERATU, LAST LAUGH and TABU. Famous for beautiful lighting and photography, SUNRISE is very possibly the supreme achievement of the silent film. Musical score composed and performed by William Perry.

B/W
 810-30-2028, Standard 8, sil., 134 min. \$70.98
 860-30-2028, Super 8, sil., 134 min. \$77.98
 880-30-2028, Super 8, mus., 100 min. \$109.98

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GRANDMA'S BOY¹ (1922)

B HAROLD LLOYD, MILDRED DAVIS,
 ANNA TOWNSEND,
 CHARLES STEVENSON, NOAH YOUNG,
 DICK SUTHERLAND

GRANDMA'S BOY clearly established Harold Lloyd as one of the screen's leading comedians. Harold plays a young boy who thinks of himself as a coward. His grandmother tells him about his grandfather . . . a coward who was inspired to daring exploits by carrying a witch's lucky charm. She gives Harold the charm which is nothing more than the head of her cane, and leads a posse to capture the town bully. Lloyd's personal favorite among his films. The original 35mm film has intermittent white vertical streaks. This "flairing" is normal for this subject and no better print is available. This condition does not detract from the enjoyment of this film

A Blackhawk exclusive. B/W
 810-19-2895, Standard 8, sil., 73 min. \$41.98
 860-19-2895, Super 8, sil., 73 min. \$45.98
 880-19-2895, Super 8, mus., 53 min. \$69.98



**Leapin' Lizards, Sandy!
Will we ever see
Daddy Warbucks again!?**



LITTLE ORPHAN ANNIE²
(1932) MITZI GREEN, EDGAR KENNEDY,
MAY SWENSON, SANDY THE DOG

Jumpin' Jiggers! The delightful little character from the comic strip, currently gracing the Broadway stage, is now available to view at home. Practical, plucky, wise, caring, tough and strong . . . it's LITTLE ORPHAN ANNIE!

Annie is an orphan girl who is taken care of by a bum, Kennedy. Kennedy has a money making scheme and hops a freight to the mines to make his fortune. In the meantime, "Well I'll be a hop toad!", Annie discovers a newly orphaned little boy. Annie tries to take care of him but the boy is frightened. That

night as the boy sleeps he has a great cartoon dream in Fleischer style animation.

Annie talks him in to going to the orphanage. He will go only if Annie takes him, but when they walk in together Annie is recaptured! Mickey, the boy, is adopted, but not Annie. She runs away to visit Mickey. As they play, something breaks, the servants rush in and Annie has to go back. But wait! There is a mysterious caller . . . a familiar face lit up by diamonds. Could Daddy Warbucks be back!?!

A delightful film of a classic character.

A Blackhawk exclusive. B/W
880-30-2883, Super 8, dia., 61 min. \$79.98

Blackhawk

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