

SPRING 1982 SUPPLEMENT II

Blackhawk[®] Film Digest

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Sorry, we cannot accept collect calls.

Blackhawk[®] Film Digest

SPRING 1982

Vol. 347

1982 Blackhawk Films, Inc., 1235 W. 5th Street, Davenport, Iowa 52808

"ANOTHER FINE MESS"

As most of the Blackhawk family will testify that is about as close to any humor as we can share at this time. As I write today, March 4, 1982, I have some problems that must be shared with you, so I'll apologize now for doing so. However, it has been the unwritten policy of our company for over 50 years to always share the facts with our customers, even when it is unpleasant to do so.

NEW (but NOT YET completely installed) COMPUTER

Yes, we of the old fashioned ways have installed a new computer system that will give us much improvement on all our order handlings; that is when it is finally completed. The company we bought the "software" from is 90 days behind their promised date and it is keeping us about 1 1/2 weeks behind in getting your orders entered and then pulled and shipped. We now estimate that we will be back on schedule on a day for day basis by the end of March. Making that will mean that we are just back on schedule as you are reading this. Rest assured, as always we don't blame "the computer" here at Blackhawk, just the people who work it. Your patience and understanding is deeply appreciated by all members of the Blackhawk family, many of whom have been working 24 hour days to keep your orders as current as can be.

FILM LABORATORY CHANGE

Due to many circumstances we have had to make a painful decision to change film processing laboratories. First, let us assure you that Blackhawk will not abandon the film format; however there are three serious consequences of this necessary action:

1. Not all titles we now manufacture in film formats will be able to be kept in active release. We don't know at this time which ones will have to be dropped, but we will list them in the next supplement and notify any of you who might be holding backorders.

2. The time necessary to get this many elements ready for printing in a new lab can take up to one year, so most of our titles that go to backorder could possibly be on backorder for anywhere from a week or two up to 6-12 months. If you don't want titles kept in line for you, just tell us on your order that you don't want any backorders and we won't create any for you. For those orders received here in Davenport by March 31, 1982 for BLACKHAWK COLLECTION film (not tape) titles that we have had to backorder we will create a 10% credit and send to you at the time we release your backorder so long as you don't cancel it prior to that time. This is our way of trying to thank you in some more tangible way for your patience and understanding in this problem.

3. The last and potentially most serious consequence will be a probable price increase in film formats. We have no idea today what that will be or when, but we promise that you will receive 60 days prior notice so that you can get orders in at the current prices. We are sorry we have to share these problems with you, but we have always felt that we and you together comprised the film collector family and want you to have all the facts. In closing, we hope you will take advantage of the many special offers contained in this supplement. Don't miss the Ken Films Very Special Buy on pages 16 and 17. Thank you for being a part of our family.

Paul Tom

Ted Ewing Carl Lange Tom Voss

Guarantee

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

Footnote Key

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

Abbreviations

B/W	Black and white. (If no note the subject is in 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.

Sound tracks

All 16mm. sound tracks are optical sound.
All Super 8 sound tracks are magnetic sound.

Running Time Conversion Table

We have used the following per foot factors to calculate the approximate running times shown in this catalog:

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

16mm Film

Most 16mm format film is special order. Please allow 8 weeks for printing and delivery.

License Notice

Rights to any motion pictures are limited to home use only. All other rights and territories are specifically reserved. For information, contact Blackhawk Films, Inc., Davenport, Iowa 52808.

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.

Videotape

We offer both the Beta-2 and VHS videocassettes. They are noted by the name "Beta" or "VHS". Note, these are not interchangeable, you must order the format your machine requires.

This title may be special ordered in Beta-1 or U-matic at a cost of \$1.50 per minute. (If less than 30 minutes, then the price is the same as shown for Beta-2 and VHS.)

VideoDisc

VideoDiscs offered in our catalog are for use on the CED (Capacitance Electronic Disc) Systems only.

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United States:	\$3.25 per order
Canada:	\$3.50 per order
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Regular Prices good thru Jun. 30, 1982

NEW from

Blackhawk Films

VIDEOCASSETTE

UB IWERKS (1901-1971)

by Jan Wahl

Of Dutch extraction, Ubbe Iwerks grew up in Kansas City, Missouri, where when still in his teens he met another young "commercial" artist interested in animation: Walter Elias Disney.

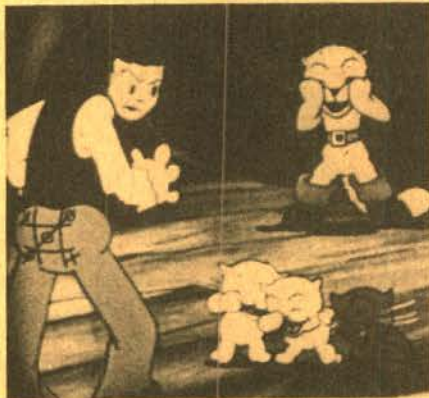
In 1923 Disney moved headquarters to Hollywood and thereafter concocted the series "Alice in Cartoonland" and "Oswald the Lucky Rabbit." Iwerks was his most ingenious assistant, collaborating closely on Mickey Mouse's debut. Early "Mickey's" display this telltale credit:

A WALT DISNEY Comic
Drawn by "UB" IWERKS

Iwerks was responsible for the first "Mickey" newspaper comic strips in addition to duties as all-around handyman. Iwerks was fascinated by gadgets and any method of improving then-existing camera and sound techniques.

In 1930 "Ub" Iwerks and Carl Stalling left Disney. Iwerks was a pawn in a game whereby the clever Pat Powers, promising him an organization of his own, actually attempted to use him to gain a new distribution contract with Disney. This caused a rift between Iwerks and Disney which was never healed. Disney then signed with Columbia.

For Powers' Celebrity Productions, Iwerks dreamed up two unique series: "Flip the Frog" and "Willie Whopper." In 1932 the Disney Studios signed a two-year exclusive deal granting them rights to the 3-strip Technicolor. Iwerks by mid-1933 began his third and best series: the Fairytales. He used a 2-strip process, Cinecolor, cleverly managing to squeeze out of it much more than the two tones seemingly available.



Comicolor cartoons were directed by UB Iwerks during the early thirties. These fable stories mostly spoofed by Iwerks were done in Cinecolor sound of the highest quality animation.

UB IWERKS CARTOONFEST THREE

"Simple Simon" (1935), "Puss in Boots" (1934), "Dick Whittington's Cat" (1936) and the ever popular story "Don Quixote" (1934) make this a truly delectable morsel for all cartoon lovers to add to their collection of greats. 30 min

506-81-0604 — Beta
525-81-0604 — VHS \$39.98

THE PHANTOM SHIP (1937), or MYSTERY OF THE MARY CELESTE (1936)

with BELA LUGOSI

THE MYSTERY OF THE MARY CELESTE, made in England in 1936, was released in this country in 1937 under the title THE PHANTOM SHIP. The story is based on a true account of one of the strangest incidents every recorded in Maritime history.

On December 4, 1872, Captain Morehouse of the British Brigantine, "Dei Gratia," sighted another brigantine ship of about 300 tons steering an erratic course. She did not reply to Morehouse's signal. He examined the brig through his binoculars and recognized her to be the Mary Celeste, her skipper, Benjamin Briggs, was an old friend and he was particularly pleased. But his pleasure soon changed to bewilderment. There was no one at the ship's wheel, no lookout man and no one on deck! Afraid that they might all be ill with, perhaps, the plague, Morehouse pulled closer and called out. Still no answer. He then ordered that a boat be launched and men be dispatched to board the Mary Celeste. It wasn't like his old friend, Briggs, to leave the wheel unattended and the ship floating free with no one on deck. What was the explanation? He soon had the answer. There was nobody on board. THE MARY CELESTE was a derelict.

Evidence such as it was, suggested that the

ship had been hurriedly abandoned but for what reason remains a mystery. Denison Clift who directed as well as wrote this screenplay, offers his explanation of this mystery, thus joining many others, among them Sir Arthur Conan Doyle, who in his story, "J. Habakuk Jephson's Statement," presents a fictionalized but plausible account of the incident.

Though the Mary Celeste was an American vessel, the film is British and one of the few of this period NOT made by Alexander Korda.

Bela Lugosi as the one-armed Anton Lorenzen, performs with the characteristic surliness that made him a member of the horror honorary along with Boris Karloff and Peter Lorre. His acting, although heavy-handed at times, is quite effective in building and sustaining the suspense.

Aside from the story, made all the more fascinating because it is true, the film is enhanced by beautiful art direction. Its many moods are heightened by excellent lightning and the sets appear so realistic that you can almost smell the salt water.

For lovers of the sea who also enjoy a chilling mystery still, we might add, not officially solved in over 100 years, THE MYSTERY OF THE MARY CELESTE is an excellent offering. Based on a true happening. 64 min BW

506-30-2479 — Beta
525-30-2479 — VHS \$54.98



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NEW



THE PLOUGH THAT BROKE THE PLAINS/THE RIVER

THE PLOUGH THAT BROKE THE PLAINS (1936)

Directed by Pare Lorentz

"A country of high winds and sun; a country without rivers and without streams and with little rain." The Great Plains.

In 1936, *THE PLOUGH THAT BROKE THE PLAINS* was released, thus breaking the European monopoly on social documentary films. Working for the Federal Government's Works Progress Administration, Pare Lorentz, a well-known movie critic of the period, wrote, directed and edited the first American effort in this genre with vision and ambition. He was ably assisted by a fine production unit, among them Paul Strand, the famous still photographer, and Virgil Thompson, whose beautiful music underscores the action with clarity and force.

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 dramatically 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 narrative, like the film, is infused with the poetry of one greatly moved by what he saw, and this great empathy with and sympathy for the people who tamed the fierce land cannot fail to move the viewer no matter how far

removed he is in time and place.

With the advent of World War I, production of wheat soared. "Wheat will win the war" was the cry. By 1923 "the old grassland had become the new wheatland." People came by the thousands to take up the homesteading offer of the Government. Harvests were abundant — too abundant, times were good — too good — and then the Stock Market crashed. This sequence beautifully demonstrates the adage, "One picture is worth a thousand words." With imagination and economy, Lorentz shows you a shot of the lush wheat fields, then a shot of the stock ticker, then a jazz band and finally back to the stock ticker which falls to the ground with a resounding crash. No words are necessary. The point is eloquently and succinctly stated. So too, the bones of the animals dry and cracked as the land upon which they lie tell as words cannot of the great drought. Baked out, blown out and broke, its survivors were forced to pull up their stakes and their dreams and move, as best they could, towards the west.

Through this film, the story of the "Dust Bowl" was carried to millions, and moved by what they saw, action was taken to reclaim and restore the land.

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. BW 25 min.

THE RIVER (1937)

Directed by Pare Lorentz

THE RIVER is a milestone in the history of film; one English critic, writing years later, called it "the most important single documen-

tary America has so far produced." It brought fame to many of those who collaborated on it: Writer-Director Pare Lorentz; Photographers Stacey and Horace Woodard, Floyd Crosby, and Willard Van Dyke; and Composer Virgil Thomson. In content as well as style, *THE RIVER* is like a time capsule of the New Deal era, concerned with planning for water, for land, for people. The river is the Mississippi, "carrying every drop of water that flows down two-thirds the continent; carrying every brook and rill, rivulet and creek."

The plan is against flood, for (to quote the narration) "year in, year out, the water comes down; down from a thousand hillsides; washing the top off the valley."

The land is the Tennessee Valley, for the final sequence describes the work of the TVA against flood and for erosion control. The people are impoverished "farmers who were caught by years of depression and in need on only a stake to be self-sufficient." All these things are described, not in the style of a dry report, but in images of raging floods, malnourished sharecroppers, steamboat races — images so powerful that, re-used as stock scenes, they have become familiar as the heart of many films.

When *THE RIVER* was finished, Paramount Pictures licensed it from the Government for theatrical distribution. *Time* called it "a motion picture of startling photographic beauty, sweep, and importance. *The New York Times* held it to be "poetic, stirring, and majestic," and said that "to call it a great documentary does it an injustice. It is a great motion picture." BW 29 min.

506-66-0615 — Beta

525-66-0615 — VHS

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SPRING

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To help acquaint you with the wonderful movies available from Blackhawk Films, we're offering your choice of 3 memorable motion pictures . . . all at half price!

See the actual Battle of Manila and then a mini-documentary of Douglas MacArthur's life in our Movietone compilation THE OLD SOLDIER (11 min. black and white, narration). The comedy king, Charlie Chaplin, lives and continues to bring delight and merriment to us all in our CHAPLIN MUTUALS VOL. II with 3 of his great shorts, THE PAWN SHOP, THE ADVENTURER, and ONE A.M. (60 min. color tinted, orchestral score). Dick Powell, Jane Greer, Raymond Burr and Burl Ives make the classic STATION WEST an exciting mystery melodrama of the Old West. As Burl Ives sings, "a man can't grow old where there's women and gold". Agnes Moorehead is the mine owner and Raymond Burr is, what else, a lawyer. Fistfights, gunfights and crackling dialog combine to make this one of the all time best stories of the old west. (82 min. black and white)

FREE BONUS

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NEW

Videocassette

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WAKE OF THE RED WITCH² (1948) *
JOHN WAYNE, GAIL RUSSELL, GIG YOUNG

An epic sea adventure and Captain Wayne is haunted by his past. 106 min. BW

502-30-5422* — Beta \$59.95
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FIGHTING SEABEES² (1944)

JOHN WAYNE, SUSAN HAYWARD

The Duke is the two-fisted construction engineer that organizes the Seabees after a disastrous defeat in the Pacific. 100 min. BW

502-75-5421* — Beta \$59.95
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THE GOOD, THE BAD, AND THE UGLY² (1966)

CLINT EASTWOOD, ELI WALLACH

While the Civil War rages around them, a trio of greedy men search for a treasure chest of \$200,000. Nothing, including each other gets in their way. 161 min.

502-57-5427* — Beta \$79.95
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KRAMER vs. KRAMER² (1979)

DUSTIN HOFFMAN, MERYL STREEP

The wife goes off to "find herself", the husband really gets to know his son, and then the wife returns and wants her son back. Winner of 5 Academy Awards. 101 min.

502-30-5426 — Beta \$79.95
515-30-5426 — VHS

APOCALYPSE NOW² (1979)

MARTIN SHEEN, MARLON BRANDO, ROBERT DUVALL

The definitive portrayal of a peculiar madness of the Vietnam war. Won 3 Academy Awards. 136 min.

502-75-5428 — Beta \$99.95
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THE CONVERSATION² (1974)

GENE HACKMAN, CINDY WILLIAMS

A routine wire-tapping job turns into a modern nightmare when Harry becomes involved in a maze of secrecy and murder. 113 min.

502-30-5430 — Beta \$79.95
515-30-5430 — VHS

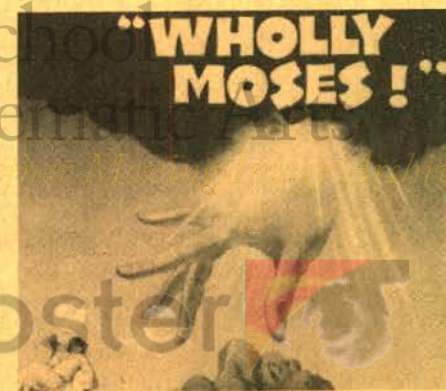
WHOLLY MOSES² (1980)

DUDLEY MOORE, JAMES COCO, RICHARD PRYOR

Hilarious Biblical spoof. Another child Herschel, was set afloat the same time as Moses. Question: who was really God's chosen?

502-01-5384 — Beta \$59.95
515-01-5384 — VHS

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



John Travolta

by Stu Levin

John Travolta didn't convey the image of a superstar as he entered the room and seated himself beside his *MOMENT BY MOMENT* co-star, Lily Tomlin. Travolta's famous face and dimpled chin were distractingly framed by long, unruly hair which looked as though it had been towel-dried and left uncombed. His jacket was shapeless, as were his baggy, brown corduroy trousers. His shirt was open at the neck and his tie pulled half-way down. Obviously the teen-ager's idol of *WELCOME BACK, KOTTER*, *SATURDAY NIGHT FEVER* and *GREASE*, was not totally adjusted to the hour at which our early morning meeting was being held.

This interview didn't get off to an easy start. Travolta was uncomfortable.

"It mainly has to do with the questions you might ask," he said. "There's no way to monitor or control them. There could be revealing questions asked or answered. I prefer not to be in that sort of vulnerable situation."

Certainly being a star of the magnitude of John Travolta *does* make you vulnerable. Most stars learn to cope with this vulnerability early in their careers. John didn't seem to have totally made that adjustment as we talked that early morning in Chicago.

After he was assured that no embarrassing questions would be asked, Travolta seemed to relax. He proved to be a charming, sensitive and caring person who need not have fears about "revealing questions."

During the ninety-minute meeting, John showed some insecurity by punctuating his sentences with repeated, qualifying phrases, such as, "at least, that's what I think," or "anyway, that was my observation," and by frequently asking if "you know what I mean?" Even though he often groped for the proper words with which to express himself, Travolta's feelings and convictions were solid and, often, admirable as he commented upon himself, his fans and his future.

"I find a common denominator in a lot of young people," he said. "They take themselves very seriously... as do a lot of my fans. What I do means so much to them. It's surprising, the kind of integrity a lot of young people have, so what I do is important to them."

"Even Tony Manero," he continued, directing the conversation to the character he'd played in *SATURDAY NIGHT FEVER*, "as 'macho' and 'street' as he is, had certain ethics. He

was very defensive about them, but he had a certain morality. He wanted to believe, too. I've talked to criminals. It's like they've done awful things, but they had certain ethics. Maybe the ethics were strange, but they believed in certain stable things."

At this point, Lily Tomlin commented upon having wanted to work with Travolta as a result of having seen him in *FEVER*.

"I thought John was just stunning in it," she said. "Spectacular!"

She then revealed a side of Travolta which isn't generally known. "He's a fantastic mimic. He saw my night-club act and then proceeded to do everything I was doing. He did it for me so often and so well while we were filming *MOMENT BY MOMENT*, that I found it hard to do my own night-club material. I felt as though I was doing an impression of John Travolta doing an impression of Lily Tomlin."

John countered with a story about Lily. In *MOMENT BY MOMENT* she played a character who was deeply involved in a relationship with the much younger man played by Travolta.

"Lily's characterization was that of a very repressed woman, out of touch with the world. She played it so well," commented Travolta, with a huge grin, "that, the fantastic thing was, she didn't even know it was *JOHN TRAVOLTA* she was involved with. She was so repressed she hadn't seen my movies or watched me on television... The end of the sentence was drowned out by our laughter."

Asked about his desire to act, he answered, "I love acting. I think of myself as a character actor. I was really getting comfortable that I'm now considered more of a film star than a TV actor, when a fan came up to me and said, 'Hey, Vinnie! You was great in *SATURDAY NIGHT FEVER!*' Those things happen to remind you to keep things in perspective."

"He handles being a celebrity beautifully," Lily added. "I wonder if I was that famous that young, if I could handle it so graciously."

John Travolta is in a position to choose his own films and to work only when he feels a role is right for him. He didn't have to take a chance with his role in *MOMENT*, a role totally different from those in previous films, and one which received almost universal critical "brick-bats."

"Anytime you go out," he said, "you're on the line. Any film is chancey for John Travolta's career. Acting and creating isn't worth it unless you can explore and do other characters. *MOMENT* didn't have music or dancing as

SATURDAY NIGHT FEVER and *GREASE* did to give them that extra box-office boost. It was a definite risk for me, but, in a sense, that's why I did it. If you played it safe every time you went out, it would be awful. It just wouldn't be inspiring. It wouldn't be worth it. If you succeed or fail, you have to do it on your own terms. You have to do it because you wanted to do it."

"I find film-making most frustrating," he continued. "It's always a compromise. You can't work with other artists and not negotiate pieces of the artistry. Fortunately, in my picture deal with Robert Stigwood, I have much more say-so than most artists ever have, because he admires my point of view. I have final cut and I have casting approvals. There have been cases, I don't argue, where things have turned into nightmares in the hands of the artist. I feel responsible and have a sane enough point of view to know when things are getting off track."

About the PG version of *SATURDAY NIGHT FEVER*, he commented, "I had a strange reaction to it being cut to PG. I felt it would take the edge and uniqueness off the picture."

Although it wasn't mentioned during this meeting, John's mother had passed away a week before. At that time I had inquired as to whether this interview would still go on, fully expecting it to be cancelled. I was told it would, at John's insistence. He had made a commitment and he wanted to abide by it. He's that kind of person.

Yes, John Travolta has some difficulty in communicating on a one-to-one basis, but, when you remove the superfluous "you know what I mean's" and "That's what I think's" from his conversation, the substance of what he says proves him to be a dedicated actor. Although he may have problems of communication in a small room, John Travolta is certainly able to communicate with his audience from the big screen, and, for a "pop" actor, that's where it really counts.



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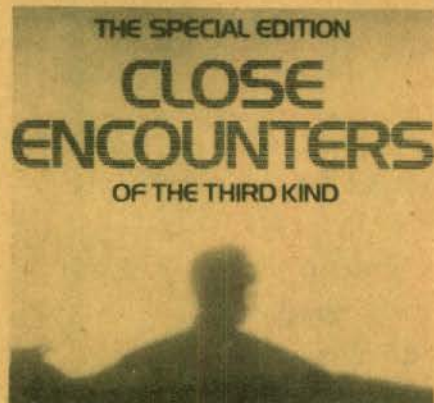
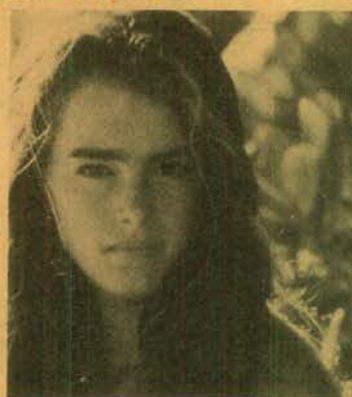
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CITIZEN KANE² (1941)
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(CITIZEN KANE)

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Story revolves around four who were of greatest importance in the establishment of the Roman Empire — Cleopatra, Caesar, Antony and Octavian. 192 min.
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THE COUNT OF MONTE CRISTO² (1934)

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CRUISING² (1980)
AL PACINO, PAUL SORVINO

A peepshow journey through the sadomasochistic heavy leather gay scene of Manhattan's West Village. 102 min. Rated R
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DANGER LIGHTS² (1930)
JEAN ARTHUR, LOUIS WOHLEIM

The railroads and railroad men are heroic in their dedication to the tenet of giving the best possible care to each other and their trains. The climax is unexpected and thrilling. When life is at its bleakest, the true blue railroaders rise to the test. This film belongs in every railroad lover's collection. 73 min. BW
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DARLING¹ (1965)

JULIE CRISTI, LAWRENCE HARVEY, DIRK BOGARDE
Julie Cristi won the Academy Award for Best Actress for her portrayal of Diana, a young model desperately searching for love in all the wrong places. Her relationship with a married man causes her to divorce. When career fame is not enough she marries a prince, but finds palace life as cold as her own heart. Established at the pinnacle of Europe's sleek, glamorous society, Diana discovers the high price of a loveless life. **DARLING** also won the Oscars for writing and best costume. 122 min. BW
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515-30-0137* — VHS **\$49.95**



(CIVILIZATION)

DAVY CROCKETT AND THE RIVER PIRATES²

FESS PARKER, BUDDY EBSER, JEFF YORK
Here is the fabled keel boat race to New Orleans between Davy and Mike Fink, the self proclaimed King of the River. Indians, pirates and other hazards in breathless action. 81 min.
502-30-5266* — Beta
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DAVY CROCKETT — KING OF THE WILD FRONTIER¹ (1955)

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GEORGE C. SCOTT, TRISH VAN DEVERE
Outdoor adventure story of a scientist's obsession to achieve interspecies communication — a working language between man and animal. Caught in an agonizing tug of war between his emotional commitment to his experiment and the outside world's insistence on using his accomplishments for its own purposes, he finds himself and his friends trapped in a nightmare of political intrigue and tragedy. 104 min.
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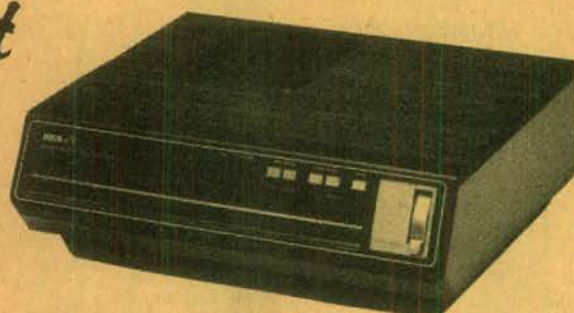
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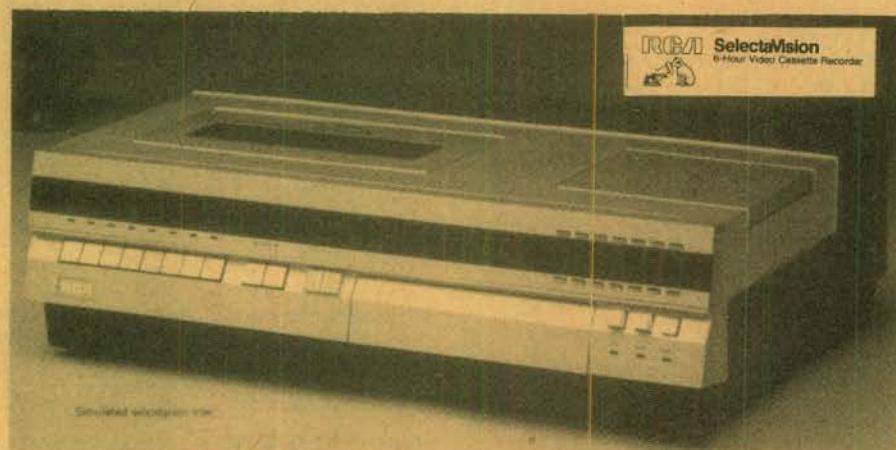


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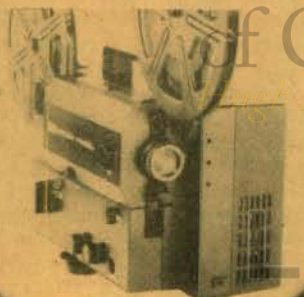
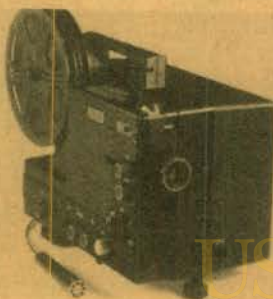
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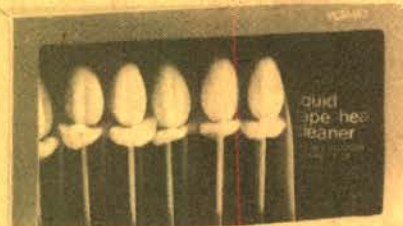
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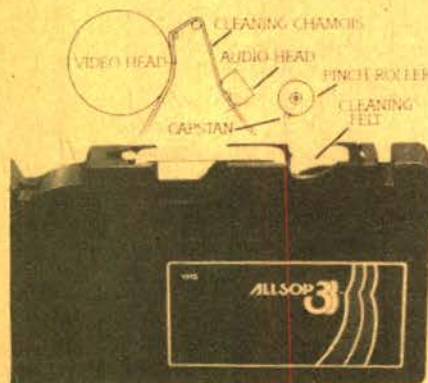
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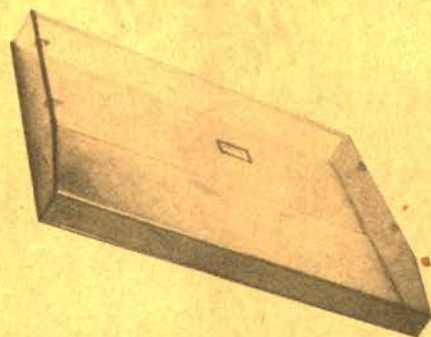
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2. The machine must be positioned where it won't receive direct sunlight for any length of time (solar, plus the internally generated heat can become excessive) or where it will be in the direct heat of an air duct or radiator.
3. When not turned on, the machine must be covered to prevent dust infiltration.
4. Switch off the recorder when it isn't necessary that it be on. Whenever the on/off switch is "on" the motor is running which pulls airborne dust to the inside.

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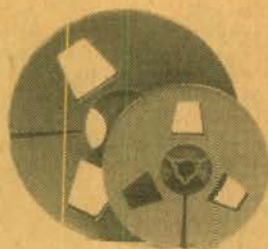
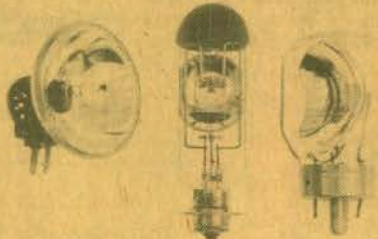


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051-27-0002	3.10	8.39	14.89
Super 8 Metal Reel, 200-feet,			
051-27-0033	3.45	9.39	16.59
Super 8 Metal Reel, 400-feet,			
051-27-0034	3.65	9.89	17.59
Super 8 Metal Reel, 600-feet,			
051-27-0044	7.30	20.29	36.09
Super 8 Metal Reel, 800-feet,			
051-27-0045	8.75	23.69	42.09
Super 8 Metal Reel, 1200-feet,			
051-27-0046	9.15	24.79	43.99
Super 8 Metal Reel, 1600-feet,			
051-27-0047	10.15	27.49	48.79
Super 8 Metal Reel, 2000-feet,			
051-27-0048	15.40	41.59	73.99
Dual 8 Plastic Reel, 200-feet,			
051-27-0068	59	1.59	2.89
Dual 8 Plastic Reel, 400-feet,			
051-27-0069	69	1.79	3.29
Bonum Super 8 Reel With Can,			
400-feet, 051-24-0067	3.89	10.59	18.69
Bonum Super 8 Reel With Can,			
600-feet, 051-24-0057	6.89	18.69	33.09
Bonum Super 8 Reel With Can,			
800-feet, 051-24-0071	14.00	37.79	67.19
16mm Metal Reel, 400-feet,			
051-27-0003	3.10	8.39	14.89
16mm Metal Reel, 600-feet,			
051-27-0004	6.60	17.89	31.69
16mm Metal Reel, 800-feet,			
051-27-0005	7.40	19.99	35.59
16mm Metal Reel, 1200-feet,			
051-27-0006	8.30	22.49	39.89
16mm Metal Reel, 1600-feet,			
051-27-0007	9.40	25.39	45.19
16mm Metal Reel, 2000-feet,			
051-27-0008	13.00	35.19	62.49
16mm Metal Reel, 2300-feet,			
051-27-0060	16.10	43.47	77.29
(fits in 2000 ft. can)			
16mm Plastic Reel, 400-feet,			
051-21-0017	1.50	4.09	7.29
16mm Plastic Reel, 600-feet,			
051-27-0038	3.40	9.19	16.39
16mm Plastic Reel, 800-feet,			
051-27-0039	3.85	10.49	18.49
16mm Plastic Reel, 1200-feet,			
051-27-0040	4.75	12.89	22.89
16mm Plastic Reel, 1600-feet,			
051-27-0041	4.85	13.19	23.29
16mm Plastic Reel, 2000-feet,			
051-27-0042	7.60	20.59	36.49
16mm Plastic Reel, 2300-feet,			
051-27-0043	8.55	23.09	41.09

Cans

	prices for: 1 can	3 cans	6 cans
8mm Metal Can, 200-feet,			
050-27-0001	2.70	7.29	12.99
8mm Metal Can, 400-feet,			
050-27-0002	3.10	8.39	14.89
8mm Metal Can, 600-feet,			
050-27-0026	6.50	17.59	31.29
8mm Metal Can, 800-feet,			
050-27-0027	7.00	18.99	33.69
8mm Metal Can, 1200-feet,			
050-27-0028	8.00	21.69	38.49
8mm Plastic Can, 200-feet,			
050-27-0029	1.49	4.09	7.19
8mm Plastic Can, 400-feet,			
050-27-0030	1.89	5.19	9.09
16mm Metal Can, 400-feet,			
050-27-0003	3.10	8.39	14.89
16mm Metal Can, 600-feet,			
050-27-0004	6.60	17.89	31.69
16mm Metal Can, 800-feet,			
050-27-0005	7.40	19.99	35.59
16mm Metal Can, 1200-feet,			
050-27-0006	8.30	22.49	39.89
16mm Metal Can, 1600-feet,			
050-27-0007	9.40	25.39	45.19
16mm Metal Can, 2000-feet,			
050-27-0008	13.00	35.19	62.49
16mm Plastic Can, 600-feet,			
050-27-0021	3.40	9.19	16.39
16mm Plastic Can, 800-feet,			
050-27-0022	3.85	10.49	18.49
16mm Plastic Can, 1200-feet,			
050-27-0023	4.75	12.89	22.89
16mm Plastic Can, 1600-feet,			
050-27-0024	4.85	13.19	23.28
16mm Plastic Can, 2000-feet,			
050-27-0025	7.60	20.59	36.49
*8mm cans will accommodate Standard 8 or Super 8 reels.			

ELMO REELS

Super 8 Plastic Reel, 800-feet.	
051-23-0061	\$9.99
Super 8 Aluminum Reel, 1200-feet.	
051-23-0062	\$19.99

BONUM CLIMATIC TABLETS

This little pill is designed to prevent films from drying out. Climatic will saturate the air in your airtight Bonum library case so that your films will be preserved and remain pliable for months. Use one pill for a 400 foot case and use 2 pills for each 600 or 800 case. 1 package contains 10 pills.

022-24-0019, pkg. of 10 pills	\$5.99
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Film Equipment



Elmo 912 Editor Kit

For Standard 8 and Super 8. Silent and sound. Automatically counts frames. Extra large fresnel lens screen.

Elmo 912 Editor Kit, 024-23-0065	\$199.95
Elmo 912 Editor, 024-23-0066	\$119.95
Elmo 912 Film Cleaner, 022-23-0016	\$7.95
Elmo 912 Film Counter, 022-23-0017	\$27.95
Elmo 912 Sound Monitor, 022-23-0018	\$79.95
Elmo 912 6V-10w Lamp, 042-23-0302	\$1.80

Craig R4S Pro Rewinder

Adjustable brake and speed controls. 2000' reel capacity.

8mm. Pro Rewinder, 032-26-0008	\$44.95
16mm. Pro Rewinder, 032-26-0009	\$44.95

Automatic Splicer

For Super 8 and Single 8. Silent or magnetic sound. Completely automatic.

Automatic Splicer, 034-30-0050	\$34.95
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Craig S6 Splicer

Heavy duty die cast and stainless steel construction splicer. Uses tapes or cement. Standard 8, Super 8 or 16mm.

Craig Splicer, 034-26-0041	\$23.95
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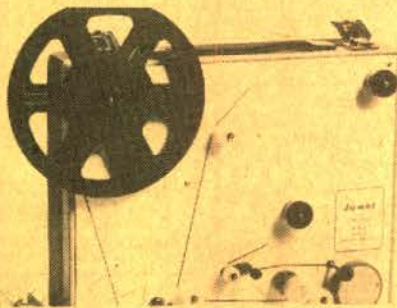
Craig Formula 7 Film Cement for Wet Splicing

022-26-0013	\$1.59
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Quick Splice Tapes

36 Standard 8 Quick Splice Tapes, 034-30-0049	
36 Super 8 Quick Splice Tapes, 034-30-0051	\$1.19
200 16mm sound Quick Splice Tapes, 034-30-0008	\$9.99

Eumig Juwel Mini Sound Stripper



For Standard 8 or Super 8. Adds sound strip to silent films. Easy to use.

Eumig Sound Stripper, 014-24-0001	\$283.95
Not included:	
Freon TF Cleaning Agent, 50 ml., 014-24-0002	\$3.69
Magnetic Strip Tape, 820 ft., 014-24-0004	\$14.95
Special CAK CY Adhesive, 50 ml., 014-24-0003	\$8.95

Leader Film

Super 8 light struck (gray), 50 feet, 027-73-0011	\$1.99
16mm. sound light struck (gray), 50 feet, 027-73-0002	\$4.99
Super 8 (black), 50 feet, 027-73-0012	\$1.99
16. sound single perforated, (black) 100 feet, 027-73-0005	\$5.99

Protect-A-Print Leader

027-43-0015, Super 8, 50-foot	\$12.98
027-43-0017, 16mm., single perforated, 50-foot	\$15.98

Masking Tape

1/4" x 60 yds., 034-21-0048	\$.79
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Maintenance Equipment

Filmagic Silicone Film Cleaning Cloth, 12 x 18 inches

022-18-0014	\$3.59
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Filmagic Surfaset, 16 oz.

022-18-0009	\$3.99
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Vita Film Cleaner Preserve, 16 oz.

022-94-0015	\$3.99
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SUPER-VISION

Now you can have theatre size screen images from your super 8, 16mm, or slides. Super-Vision sits in front of your projector lens and by simply moving it back or forward from your projector lens you can vary the amount of magnification to suit your screen area. Keeps good-sharp picture.

023-47-0005, Super-Vision	\$199.98
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Cine-Largers

Makes enlargement negatives from your black and white or color print movie films using 120 roll film. Does not harm footage.

Standard 8mm. Cine-Larger, 023-59-0001	\$36.95
Super 8 Cine-Larger, 023-59-0004	\$36.95
16mm. Cine-Larger, 023-59-0002	\$36.95
35mm. Cine-Larger, 023-59-0003	\$36.95

Titles

Deluxe Magic Master Titling Set

Plastic letters in 3 type sizes fit into any of three 17 1/2" x 23 1/2" boards. Use over and over again. Deluxe Titling Set, 036-55-0031

Movielux Titling Set

350 3/4" reusable letters and numerals, and 350 1-1/8" reusable letters and numerals. Backgrounds included.

Movielux Titling Set, 036-55-0028	\$16.95
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Titles by Mail

Six prepared Titles mailer envelopes and six Titles composing frames so you can type, write, print, draw or paste-up colorful pictures to be photographed and processed into a full-color custom movie title film strip. Dual 8.

Six Titles by Mail Forms, 036-60-0035	\$8.59
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Logan Film Storage Chest

Heavy gauge steel finished in enamel. Convenient front loading. Holds Super 8 and Standard 8mm. reels or cans (not included).

For 12 200-foot metal reels or can size, 033-38-0001	\$7.49
For 12 400-foot metal reels or can size, 033-38-0002	\$8.49
For 10 200-foot plastic reels or cans, 033-38-0003	\$7.49
For 10 400-foot plastic reels or cans, 033-38-0004	\$7.49

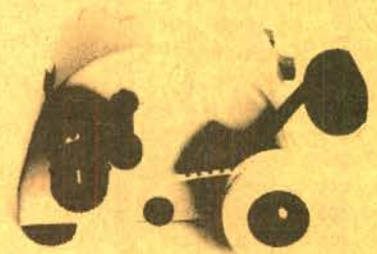
Da-Lite's Electrolet Beaded Screen

Completely automatic, screen rolls up or down at flip of a switch. Brilliant for black and white or color. Plugs into 110-129 volt AC, 60 cycle outlet. Screens shipped from factory. ADD \$17.50 for transportation. No. C.O.D.'s or Lay-A-Ways. 045-06-0005, 70" x 70" \$219.00

Knox Folding Table Screen

Portable works in light or dark. 17" x 17" open, white matt finish.

Knox Folding Screen, 045-90-0006	\$11.99
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CINEBUG 16

Repair perforation and picture tears in your 16mm. films. Uses a non-oozing, adhesive tape over worn, torn or even destroyed areas without affording picture quality. Can eliminate the need for replacement footage. Easy to use. 034-04-0052, Cinebug 16 \$129.50

Slide Accessories

Blackhawk Slide Ready Mounts.

2" x 2". Embossed cardboard to prevent slipping. Permanently seal with medium hot iron. 100 Single Frame Ready Mounts, 015-21-0006 \$1.59

Seary Slide File

Organizes 240 2" x 2" cardboard slides in 6 plastic boxes, with index labels. One Seary Slide File, 012-53-0017 \$2.69

Logan Slide File

Holds 300 2" x 2" cardboard slides or 150 2" x 2" glass mounted slides in individual slots. Metal construction. Logan Metal Slide File, 012-38-0014 \$5.99

Logan "Double Decker" Slide File

Holds 1500 2" x 2" cardboard slides. Removable tray. Chart for indexing. Metal construction. Logan "Double Decker" Slide File, 017-38-0038 \$10.99

Three-Ring Vis Slide File Folio

Folios are 9" x 10", punched for binder. Holds 20 2" x 2" cardboard slides each. Clear vinyl top, frosted vinyl back for diffused lighting. Three Slide Folios, 017-44-0025 \$1.69

Write to us for warranty information

SUPER 8 FILM VERY SPECIAL OFFER

Save 40%

We have made a special buy from KEN FILMS and on these two pages are offering a grouping of titles at these very special prices. Because of this special buy we can only fill orders for these titles at these prices only so long as stock lasts, so don't delay ORDER TODAY!

200 foot Sound titles

Regular Price\$34.95 ea

VERY SPECIAL PRICE \$18.66

200' Black & White SOUND

DESTROY ALL MONSTERS
105-70-6001

FRANKENSTEIN CONQUERS THE WORLD
105-70-6002

IT CONQUERED THE WORLD
105-70-6003

MASTER OF THE WORLD
105-70-6004

WAR GODS OF THE DEEP
105-70-6005

SCREAMING SKULL
105-70-6006

REPTILICUS
105-70-6007

CRIMSON CULT
105-70-6008

NIGHT OF THE BLOOD BEAST
105-70-6009

MONSTER — PRE-HISTORIC PLANET
105-70-6010

PHANTOM PLANET
105-70-6011

YONGARY
105-70-6012

BUCKET OF BLOOD
105-70-6013

VOYAGE INTO SPACE
105-70-6014

ST. VALENTINE'S DAY MASSACRE
105-70-6015

100 RIFLES
105-70-6016

VIVA ZAPATA
105-70-6017

THE YOUNG LIONS
105-70-6018

BUFFALO BILL
105-70-6019

THE DESERT FOX
105-70-6020

MY DARLING CLEMENTINE
105-70-6021

THUNDER KICK
105-70-6022

FISTS OF THE DOUBLE "K"
105-70-6023

GODFATHERS OF HONG KONG
105-70-6024

HONG KONG CONNECTION
105-70-6025

200' Color SOUND

IVANHOE
105-70-9000

SHAFT
105-70-9001

QUO VADIS
105-70-9002

EASTER PARADE
105-70-9003

MUTINY ON THE BOUNTY
105-70-9004

KING SOLOMON'S MINES
105-70-9005

THE BOSTON STRANGLER
105-70-9006

THOSE MAGNIFICENT MEN
IN THEIR FLYING MACHINES
105-70-9007

THE SAND PEBBLES
105-70-9008

THERE'S NO BUSINESS LIKE
SHOW BUSINESS
105-70-9009

THE BLUE MAX
105-70-9010

THE FRENCH CONNECTION II
105-70-9011

SKY RIDERS
105-70-9012

VON RYAN'S EXPRESS
105-70-9013

FLIGHT OF THE PHOENIX
105-70-9014

CAROUSEL
105-70-9015

LOVE IS A MANY SPENDORED THING
105-70-9016

400 foot Sound titles

Regular Price\$59.95 ea

VERY SPECIAL PRICE \$35.66

400' Black & White SOUND

VIVA ZAPATA
105-70-1400

THE YOUNG LIONS
105-70-1401

THE DESERT FOX
105-70-1402

A NIGHT AT THE OPERA I
105-70-1824

A NIGHT AT THE OPERA II
105-70-1825

400' Color SOUND

ST. VALENTINE'S DAY MASSACRE
105-70-1600

THE BOSTON STRANGLER
105-70-1601

DESIREE
105-70-1602

THE EMPEROR OF THE NORTH
105-70-1603

LOVE IS A MANY SPENDORED THING
105-70-1604

SHERLOCK HOLMES' SMARTER BROTHER
105-70-1605

THE ROSE
105-70-1606

LOVERS AND OTHER STRANGERS
105-70-1607

400' Color SOUND

DR. ZHIVAGO
105-70-1800

DR. ZHIVAGO I
105-70-1801

DR. ZHIVAGO II
105-70-1802

DR. ZHIVAGO III
105-70-1803

IVANHOE
105-70-1804

SHAFT
105-70-1805

QUO VADIS I
105-70-1806

QUO VADIS II
105-70-1807

QUO VADIS III
105-70-1808

AN AMERICAN IN PARIS
105-70-1809

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

Lobster



Catalogs for friends

If your friends would appreciate a copy of our catalog, just fill in their names in the blanks below. We'll send off catalogs right away. (No need to add your own name — we already have it.)

Name _____ Name _____
Address _____ Address _____
City _____ City _____
State _____ Zip _____ State _____ Zip _____

Name _____ Name _____
Address _____ Address _____
City _____ City _____
State _____ Zip _____ State _____ Zip _____

Blackhawk

FILM EXCHANGE

Exchange your Super 8, Standard 8, 16mm or Video prints for other movies!

- The Blackhawk Film Exchange program applies on films purchased from Blackhawk Films and includes Blackhawk prints or prints of other brands listed in the Blackhawk Catalog.

- Exchange credits may be applied only against the purchase of new subjects.

- Exchange credit of 50% of the original purchase price will be granted only when proof of purchase (invoice, packing slips, etc.) is returned with the exchanged films.

- In instances where there is no proof of purchase available, do not send your exchange films.

- Films exchanged must be complete, in good condition with main and end titles and free from excessive splices or scratches. We reserve the right to reject films not suitable for resale.

- Send your films, proof of purchase and new order to: Blackhawk Film Exchange, 1235 West 5th Street, Davenport, Iowa 52808. Transportation to us of films being exchanged must be prepaid. Have your shipment insured as we cannot be held responsible for losses enroute to Blackhawk Films, Inc.

HOW TO USE YOUR BLACKHAWK FILMS EXCHANGE WHEN YOU HAVE PROOF OF PURCHASE:

1. List titles, stock numbers, your original purchase price and the exchange credit price at 50% ($\frac{1}{2}$) of the price you paid.
2. Total the amount of credit due you.

3. Fill out an order listing your new purchase(s).

4. Subtract your film exchange credit from your total order. Your new order must total at least three (3) times your exchange credit.

5. Indicate method of payment, (check, money order, Bank Americard, Mastercharge, or Blackhawk Charge) of the balance of your new purchase(s). Iowa residents pay 3% sales tax on this balance amount only.

6. Pack films in a secure corrugated box. If shipped by parcel post, all papers (proof of purchase, new order and remittance) may be included with films, but additional postage at current first class rates must be affixed to the package and "First Class Mail Enclosed" must be noted on the package. If shipped by other methods, papers must be mailed first class separately. (Papers should be marked Film Exchange).

7. Prepay and insure your shipment of films to be exchanged. Blackhawk Films assumes no liability for losses or damages enroute.

— EXAMPLES —

This example will show you how easy it is to use the Blackhawk Film Exchange when you have proof of purchase. Suppose the film being traded in is a Super 8 silent print purchased for \$20.00. Your credit is $\frac{1}{2}$ or \$10.00. Now suppose the film you have chosen to purchase of equal or greater value is \$30.00. With the \$10.00 exchange credit all you have to pay is \$20.00 plus transportation, handling and insurance.

We have made a special buy from KEN FILMS and on these two pages are offering a grouping of titles at these very special prices. Because of this special buy we can only fill orders for these titles at these prices only so long as stock lasts, so don't delay ORDER TODAY!

Save
40%

SUPER 8 FILM VERY SPECIAL OFFER

400 foot Sound titles

Regular Price\$59.95 ea

VERY SPECIAL PRICE \$35.66

400' Color SOUND

LOGAN'S RUN
105-70-1810
THE DIRTY DOZEN
105-70-1811
THE DIRTY DOZEN I
105-70-1812
THE DIRTY DOZEN II
105-70-1813
THE DIRTY DOZEN III
105-70-1814
MUTINY ON THE BOUNTY
105-70-1815
MUTINY ON THE BOUNTY I
105-70-1816
MUTINY ON THE BOUNTY II
105-70-1817
MUTINY ON THE BOUNTY III
105-70-1818
HOW THE WEST WAS WON
105-70-1819
KING SOLOMON'S MINES
105-70-1820
INTERNATIONAL VELVET
105-70-1821
COMA
105-70-1822
MOGAMBO
105-70-1823
NORTH BY NORTHWEST
105-70-1826
WHERE EAGLES DARE I (THE ASSAULT)
105-70-1827
WHERE EAGLES DARE II (THE RESCUE)
105-70-1828
WHERE EAGLES DARE III (THE ESCAPE)
105-70-1829
WESTWORLD
105-70-1830
WESTWORLD I (THE DUEL)
105-70-1831
WESTWORLD II (THE BREAKDOWN)
105-70-1832
WESTWORLD III (THE HUNT)
105-70-1833
ICE STATION ZEBRA
105-70-1834
ICE STATION ZEBRA I (THE JOURNEY)
105-70-1835
ICE STATION ZEBRA II (THE FILM)
105-70-1836

ICE STATION ZEBRA III (THE STRUGGLE)
105-70-1837
HIGH SOCIETY I (THE ROMANCE)
105-70-1838
HIGH SOCIETY II (THE WEDDING)
105-70-1839
GUNS FOR SANS SEBASTIAN
105-70-1840
GUNS FOR SANS SABASTIAN I
(THE DISGUISE)
105-70-1841
GUNS FOR SANS SEBASTIAN II
(FR. LEON'S SOLDIERS)
105-70-1842
GUNS FOR SANS SEBASTIAN III
(THE BATTLE)
105-70-1843
FAME I
105-70-1844
FAME II
105-70-1845
THE FORMULA I
105-70-1846
THE FORMULA II
105-70-1847
THE FORMULA III
105-70-1848
PARADISE HAWAIIAN STYLE
105-70-1849
THE LAST TRAIN FROM GUN HILL
105-70-1850
BUTCH CASSIDY AND
THE SUNDANCE KID
105-70-1851
THE FRENCH CONNECTION
105-70-1852
M.A.S.H.
105-70-1853
PATTON
105-70-1854
THE SOUND OF MUSIC
105-70-1855
THE DETECTIVE
105-70-1856
THE SAND PEBBLES
105-70-1857
THE FRENCH CONNECTION II
105-70-1858
SKY RIDERS
105-70-1859
A FAREWELL TO ARMS
105-70-1860
BANDOLERO
105-70-1861
CAROUSEL
105-70-1862
THE SEVEN YEAR ITCH
105-70-1863

CAN CAN
105-70-1864
DAMNATION ALLEY
105-70-1865
THE SEVEN UPS
105-70-1866
DIRTY MARY, CRAZY LARRY
105-70-1867
BUTCH & SUNDANCE: THE EARLY DAYS
105-70-1868
TOWERING INFERNO I
(THE SKYSCRAPER)
105-70-1869
TOWERING INFERNO II (THE FIRE)
105-70-1870
TOWERING INFERNO III (THE RESCUE)
105-70-1871
ALIEN
105-70-1872
DILLINGER
105-70-1873
HENNESSEY
105-70-1874
AT THE EARTH'S CORE
105-70-1875
THE AFRICAN QUEEN
105-70-1876
FORCE 10 FROM NAVARONE
105-70-1877
LOVE AT FIRST BITE
105-70-1878
THE AMITYVILLE HORROR
105-70-1879
METEOR
105-70-1880
METEOR I (THE THREAT)
105-70-1881
METEOR II (THE LAUNCH)
105-70-1882
METEOR III (THE COLLISION)
105-70-1883
DRESSED TO KILL
105-70-1884
JUNIOR BONNER
105-70-1885
TAKE THE MONEY AND RUN
105-70-1886
THE ADVENTURES OF TOM SAWYER
105-70-1887
TOO LATE THE HERO
105-70-1888

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Western

BLUE CANADIAN ROCKIES²

(1952)
GENE AUTRY, PAT BUTTRAM

Gene is sent to Canada by his employer to try and discourage the daughter from marrying a fortune hunter. When Gene arrives he finds that Sandra has turned the place into a dude ranch and wild-game preserve. Yet, there are some mysterious killings going on and Gene gets to the bottom of them. 58 min. BW

(If we get 20 non-cancellable orders here in Davenport by March 31, 1982, then we will complete the work for the super 8 version. Please send full payment or give us your authorization for MasterCard or Visa. We will ship prints to you by June 30, 1982. If we don't get sufficient orders we will return your money.)

S 506-57-2967 — Beta
S 525-57-2967 — VHS \$54.98



HEART OF THE RIO GRANDE² (1942)

GENE AUTRY, SMILEY BURNETTE,
FAY MCKENZIE, EDITH FELLOWS,
JOSEPH STAUCH, JR.

A wealthy young school girl tries to get away from accompanying her class on a trip to a dude ranch. Spoiled she is!

After her arrival she makes up for photos to send to her always too busy father to show him the kind of treatment she is getting. Upon receiving her letter and pictures, he charts a plane to rescue her. Once at the ranch, he learns how to care for his daughter. 70 min. BW

S 506-57-2946 — Beta
S 525-57-2946 — VHS \$54.98

MELODY RANCH² (1942)

GENE AUTRY, JIMMY DURANTE,
GEORGE "GABBY" HAYES, ANN MILLER

Melody Ranch is not only the title of this movie, it is also the title of the radio show that Gene and the boys star on in New York City every week. There is also a ranch named Melody Ranch that Gene has decided to return to when he retires. Ann Miller has the role of "Rosie", his on-mike sweetheart. Off mike, this is really a case of her chasing him until he catches her. Gene is visited by George "Gabby" Hayes who invites him and his companions to Gene Autry Day in Torpedo. Once there, Gene is forced to defend not only his honor but that of "Rosie" and all of the decent folks of the town. Gene finally runs for the job of sheriff and is elected. As Sheriff, he handily cleans up the town. There is plenty of music throughout. It is easy to understand why Gene Autry is so popular. He means good entertainment. 84 min. BW

S 506-57-0645 — Beta
S 525-57-0645 — VHS \$54.98

MELODY TRAIL² (1935)

GENE AUTRY, SMILEY BURNETTE

The delightful wild-west of 1935. Great riding, roping, bronc riding, and steer wrestling in a rodeo. Gene loses his winnings to a gypsy thief and seeks a job at a ranch owned by the father of a pretty girl Gene had spied in the stands at the rodeo. The father, T. T. Thomas, is having rustler problems, his crew left and he now runs the spread with a crew of cowgirls. On top of this he is burdened with his daughter's dog, a thief named Souvenir!

Gene and Smiley get the job as cooks. Dinner starts with one tablespoon of baking powder, three tablespoons of red pepper. . . Then in rapid succession, the cattle are rustled, a baby seems kidnapped and Gene captures the kidnapper (with Souvenir's help) and the cattle rustlers single handed. 60 min. BW

S 506-57-0642 — Beta
S 525-57-0642 — VHS \$54.98

PRAIRIE MOON² (1938)

GENE AUTRY, SMILEY BURNETTE

A ranch owning gangster comes to town, to see his partner, the storekeeper. He's double crossed by the storekeeper and is killed in a shootout, but first exacts a promise from Gene. Gene agrees to becoming the guardian of his three boys. After Gene and Frog bring the boys to the ranch they fall into the hands of a gang of cattle rustlers. The boys learn about and then help the rustlers hide their rustled cattle behind a waterfall on the ranch property. The local Sheriff is called in to help solve the mystery of the disappearing cattle. He deputizes Gene so that he can help apprehend the criminals. As always we are treated to several songs including, "He's In The Jailhouse Now." Smiley Burnette, as Frog Millhouse, sings "The Story of Trigger Joe." 58 min. BW

S 506-57-0644 — Beta
S 525-57-0644 — VHS \$54.98

RIDIN' ON A RAINBOW²

(1941)
GENE AUTRY, SMILEY BURNETTE

Matt Evans, employed as a performer with his daughter on a paddlewheel steamboat is a has-been and has been persuaded to join in a bank robbery scheme. His hopes are that the ill-gotten gain will buy a new start for the two of them. Gene in the meantime has helped complete the first successful cattle drive in four years for the group of cattlemen he leads. After the stock sale, he convinces the boys to put their money in the bank for safety. You guessed it, that's the bank that gets robbed.

Gene and Frog join the showboat to watch the girl after the father jumps boat and leaves her behind. Gene's showboat entertainment and friendship win Patsy's heart to help her see the right and that leads all our hero's into a ring-ding shoot out and fist-fight to set the world aright again. 74 min. BW

S 506-57-0654 — Beta
S 525-57-0654 — VHS \$54.98

ROBINHOOD OF TEXAS²

(1947)
GENE AUTRY, CASS COUNTY BOYS

Robinhood of Texas is a wonderful, old fashioned western in which the good guys wear white and triumph over the bad guys in black. Gene Autry, with the magnificent Champion Junior and also the Cass County Boys maintain their flawless reputation of always being the good guys by helping the local Sheriff round up a team of bank robbers along with all of their loot. At the same time, they salvage an almost defunct ranch by fixing it up and turning it into a fancy dude ranch. We are treated to the enjoyable singing style of Autry and the Cass County Boys. Along with the music we are treated to several good chases in classic horse opera style as well as the triumph of all of the good guys putting out a fire that threatens to consume the barn at the ranch. 71 min. BW

S 506-57-0643 — Beta
S 525-57-0643 — VHS \$54.98

SIoux CITY SUE² (1946)

GENE AUTRY, LYNNE ROBERTS,
STERLING HOLLOWAY, RICHARD LANE,
HELEN WALLACE, CASS COUNTY BOYS

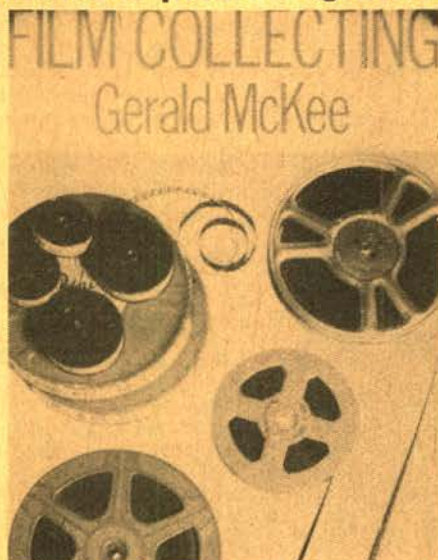
Talent scouts from Paragon Pictures searching for a singing cowboy come upon a struggling Gene Autry who is having to sell off his herd to try and make ends meet. The woman scout talks him into a movie, the proceeds of which will pay off the debts and allow him to keep the ranch.

Gene doesn't want to do the film without Champion and through trickery by the studio people Gene does a film, but not the one he thinks. When the movie premieres in his home town, Gene and his friends find out his voice is that of an animated donkey. Teasing and fighting ensue. The lady talent scout quits her job, comes to work for Gene and romance buds. In the end Hollywood comes a-calling to right their differences with Gene and get him to do a movie. 68 min. BW

S 506-57-0659 — Beta
S 525-57-0659 — VHS \$54.98

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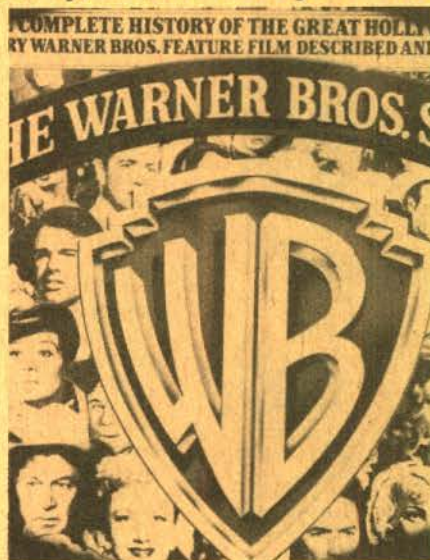


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I'M ON MY WAY/ THE NON-STOP KID

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HAROLD LLOYD, SNUB POLLARD,
BEBE DANIELS

Harold, the goofy go-getter, is on his way. He loves Bebe and dreams idyllic thoughts of marriage until he meets the Snub Pollard clan. Pollard's crazy household forces Harold's melodies off-key. Watch this clever rascal run from the vows of marriage in one of his funniest shorts. Features a Gary Brandt piano score. 15 min. BW

THE NON-STOP KID (1918)
HAROLD LLOYD, BEBE DANIELS,
SNUB POLLARD

A young, brash and early-bespectacled Harold Lloyd falls madly in love with the Wiggle family's beautiful daughter (Bebe Daniels), but father's choice is Professor M. T. Noodle, DDXLNT.

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JIM JORDON, MARIAN JORDON

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Fibber, the Meaning Watch Company representative. 25 min.

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FEBRUARY 18, 1941

McGee wants to go to bed early. 26 min.

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FEBRUARY 25, 1941

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McGee goes to the eye Dr. 25 min.

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MAY 13, 1941

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MAY 20, 1941

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VIDEOCASSETTE

Wheeler & Woolsey

HOLD 'EM JAIL² (1932)

WHEELER & WOOLSEY, EDGAR KENNEDY

Kennedy is the warden of Bidmore Prison. Every football season his prison team plays the rival prison teams and has lost for so long that the warden's strongest desire is for a winning team. One of the locals who has matriculated from Bidmore mistakes the boys for football players and frames them for a robbery. Off to Bidmore, they meet Warden Kennedy and are put on the team. Rollicking rough slapstick and great wisecracks make this film a treat. Of course, the boys score the winning touchdown. 65 min. BW

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HIPS, HIPS, HOORAY² (1934)

WHEELER AND WOOLSEY, RUTH ETTING, THELMA TODD, DOROTHY LEE

Dorothy owns the Maiden America Beauty Products, Inc. company in competition with Lady Irene. One of the salesgirls, Thelma has not been selling her quota. The boys are selling flavored lipsticks, Barnum & Bailey style. Soon Thelma mixes with the boys to help sell her beauty products and the mayhem has begun.

Thelma convinces Dorothy to try a merger with the boys and really go all out to build the business. Even though the boys have led the girls to believe that they are "big-shots" they aren't.

You'll roll on the floor when you see the car — apartment, kitchen, farm yard, the miraculous pool game (what a break), and a car chase fitting of the best of the Keystone's. Many believe this to be W & W's finest. 68 min.

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COCKEYED CAVALIERS² (1934)

WHEELER AND WOOLSEY, DOROTHY LEE, THELMA TODD

There is madcap malice in the Duke of Weskit's Palace when the COCKEYED CAVALIERS move in to stay. Wheeler is a stealer.

Wheeler and Woolsey are stockaded for stealing the Duke's horses and carriage.

To escape the jailer the boys swap clothes with some drunken royalty. In the coach and on their way they discover that the clothes they bear belong to the King's physician who has been summoned to heal the injured ego of the jilted Duke. Woolsey tries to heal the Duke by instructions read to him by Wheeler from a veterinarians manual. Wonder of wonders, the Duke likes them and they are invited to stay on forever. A bawdy, action-packed comedy with singing and dancing galore. 70 min. BW.

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OLYMPICS, 1972
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OLYMPICS, 1972
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OLYMPICS, 1972
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OLYMPICS, 1972
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OLYMPICS, 1972
101-83-2488 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
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OLYMPICS, 1972
101-83-2490 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
101-83-2491 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
101-83-2492 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
101-83-2493 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
101-83-2494 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
101-83-2495 CLEARANCE PRICE\$7.88

OLYMPICS, 1972
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OLYMPICS, 1972
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