

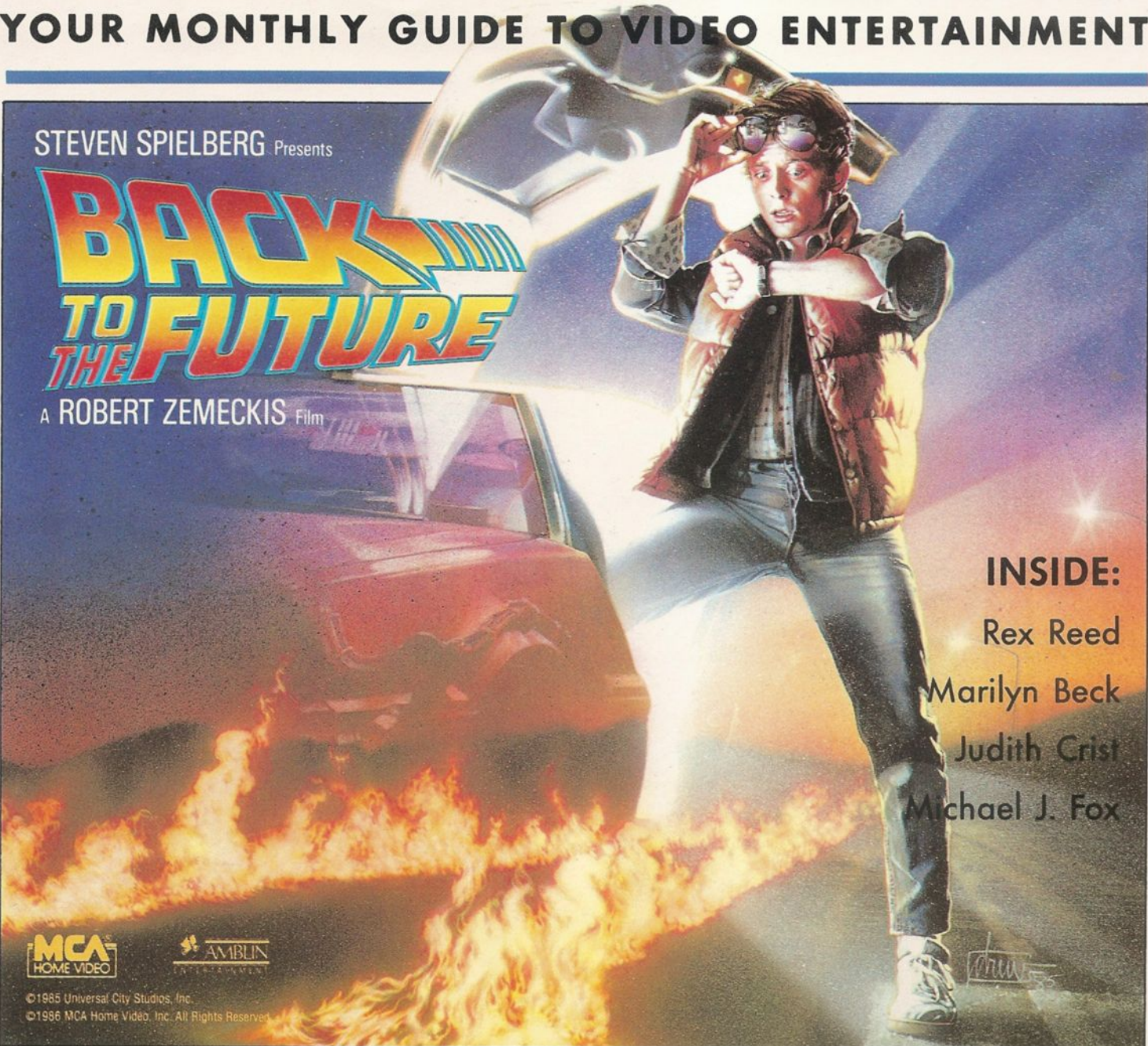
coming ATTRACTIONS[®]

YOUR MONTHLY GUIDE TO VIDEO ENTERTAINMENT

STEVEN SPIELBERG Presents

BACK TO THE FUTURE

A ROBERT ZEMECKIS Film

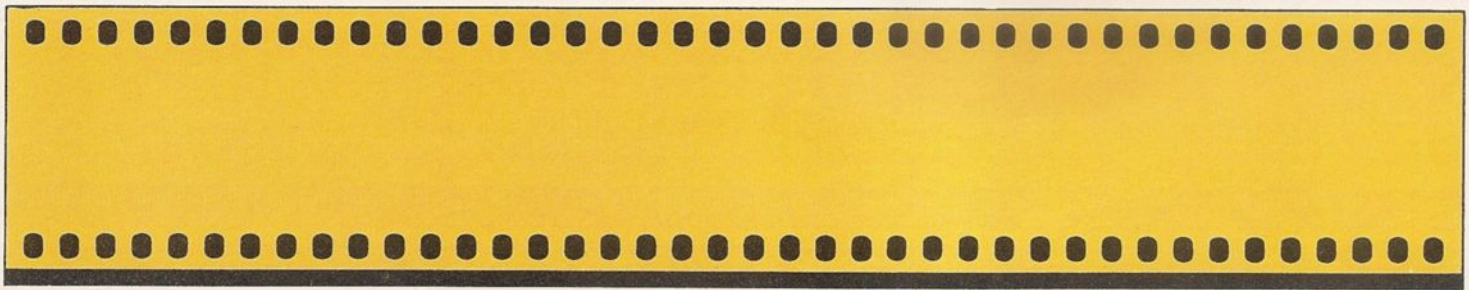


INSIDE:

- Rex Reed
- Marilyn Beck
- Judith Crist
- Michael J. Fox



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May 1986

Volume 2, Number 10



ON OUR COVER:

Michael J. Fox and Christopher Lloyd in Steven Spielberg's "Back To The Future".

The following is a key to the category abbreviations contained herein:

- (A) Action/Adventure
- (C) Comedy
- (D) Drama
- (F) Children/Family
- (H) Horror
- (I) Special Interest
- (M) Music/Dance
- (S) Science Fiction/Fantasy
- (Y) Mystery/Thriller

Your guide to availability of films advertised but not included in this month's new listings section:

Once Bitten: Already Available • Greenpeace, Non-Toxic Video Hits: Already Available • The Bride: Already Available • Fright Night: Already Available • Came A Hot Friday: Already Available • Monsters Of The Mat: Superclash 1985, Vols. 3, 4, & 5: Already Available • 16 Days To Glory: Available in June • American Flyers: Already Available • Rocky IV: Coming May 27 • Remo Williams: Coming May 14 • A Nightmare On Elm Street II: Coming in June • CBS/Fox — 5 Star Collection: Already Available.

CONVENIENCE VIDEO CORP.

COMING ATTRACTIONS® is a comprehensive guide to new releases on videocassette. The video retailer who provides this magazine to you purchases only those titles believed to be of greatest appeal. Your input and suggestions are welcome and most helpful.

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by Marilyn Beck

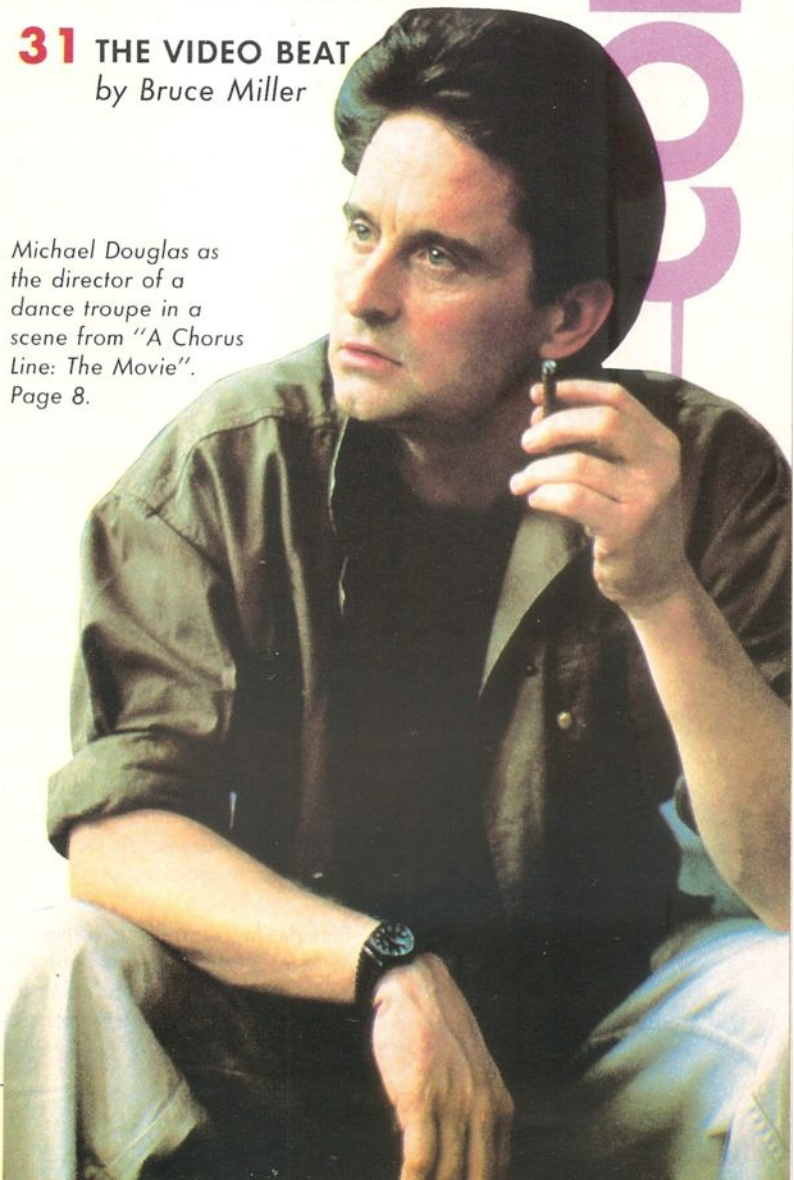
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ENTERTAINMENT

the ENTERTAINMENT REPORT

It's nice to be able to report that once in a while nice guys do finish first in Hollywood. The best example: **RON HOWARD**. As director of the big-screen hits *Grand Theft Auto*, *Night Shift*, *Splash*, *Cocoon* (new on videocassette) and *Gung Ho*, Ron has become one of Hollywood's hottest filmmakers. But Ron, who at age 6 debuted as Opie on *The Andy Griffith Show* series of the '60s, has never become too big for his old friends. Two years ago he promised **ANDY GRIFFITH** he would appear in *Return To Mayberry* if Griffith managed to sell a network on the reunion special. Andy did, and in March, Ron put in two days work on the NBC movie that aired April 13 — his first acting stint since he gave up his role as Richie Cunningham on *Happy Days* in 1980 to concentrate on a directorial career.

And quite a second career it's become. The 32 year-old Howard has enough projects set (including a **GEORGE LUCAS** film) — to keep him busy for years.

It's hard to believe that only a few years ago Ron was so worried about making the transition from actor to filmmaker that he thought of following the lead of some famed directors who had to get their starts making porno pictures. Ron was actually considering — if you're ready for this — making an "art picture" titled *Opie Gets Laid*. He tells me he gave up the idea fast.

SWEET IRONY:

You may be sure **RON HOWARD** is proud that **DON AMECHE** scored his first Oscar in a 50-year career — as the romantic, high-diving senior citizen in *Cocoon*. You may be just as sure some senior citizen thespians were kicking themselves on Oscar night. The fact is, before Ameche had a chance to grab the role, it was turned down by several other performers — including **BUDDY EBSEN**.

MICHAEL J. FOX is only 24 — but he knows how **DON AMECHE** feels. Fox — star of the new videocassette release *Back To The Future* — has also

been a winner in the crazy crap game that is Hollywood. The talented young actor, in fact, might be considered the luckiest person in the industry. Last year, after several seasons on the air, his *Family Ties* series became a ratings smash — when *The Bill Cosby Show* was plopped on the lineup preceding Michael's *Ties*. Last year, also, Fox was rushed before the cameras to star in *Back To The Future* — after **STEVEN SPIELBERG** decided, several weeks into filming, that **ERIC STOLTZ** was not right for the teen fantasy. *Back To The Future* became the top-grossing movie of the year — and Fox became a Sudden Star.

And **ERIC STOLTZ**? Well, chalk him up as Loser of the Season. Not only for *Back To The Future*, but for getting overlooked in the Oscar race. He is absolutely wonderful as the tragically deformed lead in *Mask* — a recent videocassette release — but didn't even get a nomination for his efforts. But then, neither did **CHER** — who was great as Eric's *Mask* mother. Not so great — in fact laughable — was the outlandish, bare-it-all Indian/punk outfit she wore on the Oscar show. And she wonders why Hollywood doesn't treat her seriously? What a joke!

FROM THE INSIDE LOOKING OUT:

The **GENE WILDER/GILDA RADNER** *Haunted Honeymoon* movie that hits theaters this summer, won't bear much resemblance to the *Honeymoon* Gene originally planned to bring to screen. Wilder, who wrote and directed the Orion release created the story nearly a decade ago. He described the story to me at one point as "99 percent autobiographical," and said the film would be a psychosexual thriller in which he would delve into "my sexuality problem I thought was hopeless, the tortured path it took me 25 years to walk."

All that's changed. The way *Honeymoon* has evolved, it has Gene playing a radio actor with just your garden variety neurosis. What happened?

"I was just going through my Freudian period when I originally wrote it," Gene

says. "Besides, a friend convinced me it was so blatantly autobiographical that it had me losing the quality of the innocent young man with whom audiences can identify."

SEEMS LIKE OLD TIMES:

JAMES STEWART has been busy promoting his 1953 *The Glenn Miller Story*, which went into home video release in March. The film might seem like a perfect example of how Hollywood used to sweeten cinema stories so that idols came out unblemished. But Stewart insists that the **GLENN MILLER** we see on screen was exactly like the **GLENN MILLER** who was. "At least as far as his widow saw him," says the 78 year-old star. "We made the film according to what she told us. The only way she would allow us to make it was to give her absolute script approval. She was also on the soundstage every day, making sure everything was just the way she wanted it. We were worried about that for a while, but she was terrific."

Stewart still considers the film terrific, but it isn't the favorite movie he made. The one he liked best was the classic *It's A Wonderful Life*, which earned him his third Oscar nomination in 1947.

MARILYN BECK

JUDITH CRIST

BACK TO THE FUTURE & TIME TRAVEL.

There's culture shock in box office time warps, past and present.

Time travel has been an eternal fascination through the ages but seldom has a time-travel movie delighted so large an audience as its most recent example, *Back To The Future*, 1985's most popular movie which has earned more than \$200,000,000 at the box-office.

And small wonder. It's a total charmer, the kind of warm and funny fantasy that appeals to young and old alike in its story of Marty McFly, a nice contemporary teenager with dreary siblings and drearier parents, who, courtesy of a mad-scientist friend, is transported back 30 years in time in his own home town. But don't go by the comparatively conventional fiction this plot proposal might suggest. The movie, after all, is a Steven Spielberg presentation, written by Robert Zemeckis and Bob Gale, who teamed up on 1978's *I Wanna Hold Your Hand* and 1980's *Used Cars*, it's directed by Zemeckis, who helmed their two earlier films as well as 1984's *Romancing The Stone*. The charms of *Back To The Future* lie in the carefree imagination of its collaborators, impeccable casting and production values, and, above all, a sense of whimsy that keeps both the plotting and the jokes within—dare we note? — the bounds of good taste.

That last isn't gratuitous. Consider the possibilities when our young hero, played with forthright grace and intelligence by Michael J. Fox, of television's



Christopher Lloyd.
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Family Ties, finds himself in the grasp of his mother, thirty years younger, transformed from a boozy plump housewife into a nubile pretty teenager who takes an immediate fancy to him. She has absolutely no interest in the local wimp, George McFly, who is slated to become Marty's father. Fortunately, his mad scientist pal, Dr. Emmet Brown, played by Christopher Lloyd, is on hand to help out.

Beyond getting his parents to be his parents, Marty has to suffer a deluxe culture shock as he roams his town in the mid-'50s: his down vest is mistaken for a sailor's life preserver, the plutonium-fuelled DeLorean that served as his time machine is assumed to be a flying saucer, and his requests in a soda fountain for a Tab and a Pepsi Free are met with remarks about credit and free-loading. Never is the time difference more acute than when Marty gets on stage at a school dance to play "an oldie" and gives the crowd future shock with Chuck Berry's "Johnny B. Goode".

Added to the laughter and the charm is the lagniappe of a surprise ending when our hero does get back to the future. It's an exhilarating trip, with 24 year-old Fox proving himself a stylish performer and Lloyd and Lea Thompson and Crispin Glover, as his parents young and middle-aged, giving zestful glee to the proceedings. And if you like, you can even find a message or two — about parental pasts and children's present and where an understanding thereof can lead. The message part is pure bonus.

This is not only the most successful of

the time travel movies. It's also the funniest and the hippest. But let's not forget another charmer, 1979's *Time After Time*, written & directed by Nicholas Meyer. In this one Meyers offers us Malcolm McDowell as H.G. Wells, the man we might credit with popularizing time travel at the end of the last century with his novel, *The Time Machine*. It's 1893 in London, and Wells is on the trail of David Warner's *Jack the Ripper*, who has taken off in Well's newly invented time machine and landed in San Francisco in 1979. There — particularly amid the strip joints of the North Beach area — Jack the Ripper is quite at home; but Wells is dislocated, his Utopian views of the future out of sync with reality. But then there's Mary Steenburgen, a very "now" San Franciscan whom they both encounter — and, what a delight she is!

For backwards time travel, with all kinds of portentous stuff about the possibilities in changing history, there's 1980's *The Final Countdown*, which has the USS Nimitz, our supercarrier, passing through a time warp of 39 years to land in the path of the Japanese fleet and air force heading for Pearl Harbor. Should the Nimitz, replete with jet fighters, change history? Kirk Douglas and Martin Sheen are among those aboard. 1980 also offered us *Somewhere In Time*, wherein Christopher Reeve, Superman himself, is the almost-saving grace of a tedious tale of a playwright who time travels to meet a turn-of-the-century actress with whose photo he's fallen in love. And in 1984 we had *The Philadelphia Experiment*, wherein two World War II sailors are hurled through a time warp into 1984 in a fine entertainment that doesn't bear too much analysis.

And in more classic time travel terms, there's *A Connecticut Yankee In King Arthur's Court*, courtesy of Mark Twain, made into movies in 1949, with Bing Crosby the Yankee, and 1978, with Richard Basehart in the role. And don't forget that classic, Charles Dickens' *A Christmas Carol*, which Zemeckis, guiding light of *Back To The Future*, terms "the greatest time travel story."



The Philadelphia Experiment

By Steve Fourier
and Michael Leo

If, as poet Chris Dewdney put it, the future is just amnesia in reverse, then the past is pretty much what you choose to make of it. In *Back To The Future*, hero Michael J. Fox plays an enterprising fellow who does just that — he makes the past (and the rest of time as well) over exactly as we would all like to. Taking a speedy jaunt 30 years into the past, he jiggers events that shape people's lives, reshapes his own destiny, and plants quite a few roses among the thorns of history. The zap of this time travel plot is pretty hard to keep at bay: *Back To The Future*, which was the most successful single movie of 1985, gives us a hero who is resourceful enough to be able to control the past, present, and future. In his hands, time becomes a toy, an amusement, a possession.

Available this month from MCA, *Back To The Future* promises to be as big a smash on the home circuit as it was in theatres. Fox, whose engaging performance as Marty McFly, time-tripper extraordinaire, is part of the film's vastly popular appeal, puts it thusly: "I think it's a movie people of all ages will want to watch. It doesn't appeal to just one age or group. And I think it's the kind of film that can be watched several times. You have to see this movie five or six times to enjoy everything there is in it." And then some, perhaps, *Back To The Future*, one of the more cleverly engineered comedies of recent years, is as busy as its hero. A little danger, plenty of comedy, the awkward, bemusing romance of adolescence, generous helpings of fantasy and deriding-do — all of it gets sculpted together in a shiny pop fashion under a wide

awning of nostalgia.

Carefully structured and smartly thought out, *Back To The Future* is a very deliberate example of moviemakers putting to wide use pop culture and as many of its tokens as possible. Says Fox: "I think there was a definite plan on the part of the filmmakers to put Marty in a situation where he could really recognize his roots. He would be out of his element. There was just enough around him to make him know he could get away with the things he was doing. It was not only the beginning of rock 'n' roll, it was also the beginning of the TV era and all that stuff. Marty, like most kids, was brought up on television, and when you meet his parents you really understand that."

Fox, star of the hit series *Family Ties*, had less time to spare than anyone else involved in the film since he was rehearsing and shooting the series during the day. A sticky situation, especially since his presence was required for nearly every sequence in the film. Fox would drag himself onto the set some nights punchy with exhaustion. Fortunately, director Robert Zemeckis was standing by with pick-me-up enthusiasm. "Bob was so committed and so dedicated to the film, and so full of great ideas," says Fox. "If I came to work particularly tired one day, it would take a ten minute conversation with Bob and I was ready to go. We both had very clear-cut ideas of what we wanted to do, and Bob's energy made nothing seem impossible. There was no challenge we couldn't take on."

After all the diligence and dedication spent on the film, all connected with it are tickled out of their time traveling minds to see it win such a wide audience. "We must show a return," asserts Zemeckis, "and a damn good one on one of three projects — or (so I've heard) your name goes down on the 'B' list. It's something that's impossible to forget. It's mainly caused by the high cost of production. These days you can't turn out anything decent under \$20 million. That's a stag-

gering amount for two hours of entertainment. I feel sorry for today's young hopefuls. In any case, I'm very excited about this film.

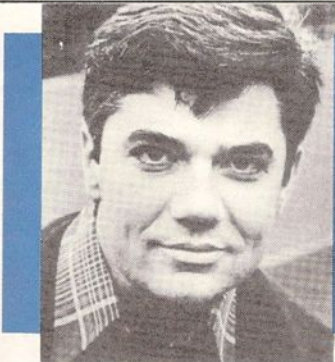
Fox, too, is in 7th heaven over the film. It is no exaggeration to say that *Back To The Future* has put his career into the kind of high gear that very few actors enjoy. He denies, however, that he has 'gone Hollywood.' "That's really a state of mind," he smiles. "I think I'm too busy to go Hollywood. When I first came down here, I used to think that one day I'd have a big series or a hit show or something, and I'd get invited to all these big parties and I'd get to go to Spargo's and talk to Wolfgang myself and stuff like that. You get busy and those things happen. But you don't have time. I've told people that if I start to wear cheap sunglasses, let me know. I'll cut it out."

With his popularity growing the way it is, Fox may well need sunglasses to preserve a little well-needed anonymity. No doubt about it, we'll be seeing more of him. We may even be seeing more of Marty McFly — the ending of *Back To The Future*, which has Marty disappearing into the years beyond the 1980s, certainly provides an opportunity for more. It may not be too long before we're seeing the likes of *On To The Past!*

Michael J. Fox

A Fox With A Future





Rex Reed's Top Picks

PICK OF THE MONTH:

Back To The Future, last summer's only surprise teenage hit, is yet another in a series of close encounters of the Steven Spielberg kind. This time Michael J. Fox is a high-school senior accidentally sent back in time to 1955, where he meets his own parents at his age and almost changes the course of his own personal history. Dad is a simpering wimp. Mom is a fat, self-righteous kvetch. Were they always that way? Marty McFly (played with charm by the young TV teenybopper heartthrob) is one of the few teenagers on Earth who gets a chance to find out. The suburban real-estate-development where Marty's home is located is now just a cornfield. The town is something out of a Gidget movie. Instead of acid rock, the music is by Patti Page. In the time warp of 3-D glasses and sock hops, Marty meets the kids who will someday be his parents. They think Marty's name is Calvin Klein because of the label in his underwear. This causes a lot of jolly confusion, especially when Marty's own future mother falls for her own future son. In the madness that follows, Marty not only must find a way to get home to 1985, but he has to get his parents together or he'll never get born. Director Robert Zemeckis and screenwriter Bob Gale don't know how to ease themselves gracefully out of the far-out fantasy they've created, and the ending is pretty silly corn. But for popcorn-munching escapism, *Back To The Future* has imagination to spare, a lot of wit to share, and ends up towering above most kid's movies by a wide entertainment margin.

Cocoon. A refreshing tonic for young and old alike. Ron Howard's sci-fi fantasy about the spry inhabitants of a depressing old folks' home in Florida who

are rejuvenated by aliens from outer space who store their energy in a deserted swimming pool where the senior citizens swim is an engaging, charming romp that brings back some of the entertainment world's most enduring talents in the autumn of their years. Don Ameche won an Oscar for playing a Cream of Wheat Kid, and Gwen Verdon, Maureen Stapleton, Hume Cronyn, Jessica Tandy and Brian Dennehy waltz around the perimeters like happy nymphs who never heard of mid-life crisis. Great fun for the whole family.

The Burning Bed. Doubting Thomases who still regard Farrah Fawcett as one of Charlie's sexy but inept Angels will eat crow with relish when they see this surprisingly mature actress stripped of all glamour in the harrowing true-life story of Francine Hughes, a Michigan mother of three — and a battered wife. Driven mad with cruelty and abuse, desperate to protect her children and save her own life, she was driven, on the night of March 9, 1977, to light a match to the gasoline-soaked bedroom where her ex-husband was sleeping and end her nightmare. This highly-acclaimed TV movie spans 12 years in the life of an unsophisticated woman who fell victim to a rising national epidemic of wife abuse. Shattered, her future in doubt and her past a holocaust of bitter memories, Francine survives the ordeal to become a heroine in the field of women's rights. Fawcett, as the centerpiece of this sobering drama, gives the unpleasant catalogue of true events a personal passion and honesty that is haunting. Not for the squeamish.

Agnes Of God. In a gloomy, cloistered convent in Quebec, a hysterical young nun gives birth to a baby, strangles it with the umbilical cord, and stuffs the infant's corpse in a trash basket. Jane Fonda is the court-appointed psychiatrist assigned to determine whether the young

novitiate is sane enough to stand trial for murder. Anne Bancroft is the crusty mother superior who fights the doctor for the girl's spiritual health. Meg Tilly is the tortured Sister Agnes. All three are riveting. The movie never fully ignites, but it's a three-woman fireworks display that is well worth investigating if you love great acting. Moodily, brilliantly photographed by Sweden's great Ingmar Bergman cameraman, Sven Nykvist.

10 Rillington Place. Magnificent dramatization of the infamous Christie murders in London about a mild-mannered psychotic maniac who murdered scores of women and buried them under the floorboards and inside the walls of his rooming house at 10 Rillington Place. The case was responsible for the abolition of the death penalty in England. Richard Attenborough (now a famous director) gives one of the screen's finest and most subtle performances as the drab landlord who strikes again and again without suspicion. Eerie, creepy and fascinating. Better than any fictitious murder/mystery a screenwriter could dream up because it is amazingly true.

A Private Function. Hilarious hijinks involving a group of crooked politicians in a small town in Yorkshire, an innocent chiropodist, his ruthlessly ambitious wife, and a black market pig named Betty. It all takes place during the royal wedding of Prince Philip to Queen Elizabeth in 1947; it makes some sharp moral comments on socialism and post-war food rationing, and is one of the funniest British films in decades. Maggie Smith, Monty Python's Michael Palin and Denholm Elliott head the excellent cast.

Words And Music. MGM's lavish, star-studded Technicolor movie biopic about the lives of Rodgers and Hart is unrealistic, fairy tale corn. Casting Mickey Rooney as the tragic Lorenz Hart is like casting Bette Midler as Josephine Baker. But the musical numbers are positively historic. June Allyson singing and dancing "Thou Swell", Lena Horne undulating her way through "The Lady Is A Tramp", Mel Torme crooning "Blue Moon" and Gene Kelly and Vera-Ellen recreating the entire "Slaughter On Tenth Avenue" ballet are just a few of the eye-popping musical highlights that make this one of MGM's greatest musicals of all time.



Coming May 20th

(cont'd.)

LIGHTNING VIDEO

NAKED VENGEANCE — A woman, twice victimized by criminals, decides it's time for revenge. Stars Deborah Traneli. (1985) 2 versions: 97 min. (NR). & 77 min. (R). (A) **\$79.95**

TITLE SHOT — Hard-hitting drama starring Tony Curtis as a corrupt boxing manager whose plan to fix the title bout backfires. (1980) 88 min. (R). (A) **\$69.95**

THE PRESIDENT'S MISTRESS — Intriguing drama about seduction, murder, and White House cover-ups. Stars Beau Bridges, Susan Blanchard, Larry Hagman. 94 min. (NR). (D) **\$69.95**

THE CLONUS HORROR — Peter Graves stars in this sci-fi horror about an evil organization that hunts people down, then freezes and clones them! (1979) 90 min. (R). (H) **\$69.95**

THE PSYCHIC — Jennifer O'Neill stars as a clairvoyant who envisions her own death. Nightmarish thriller with Marc Porel, Evelyn Stewart. (1978) 90 min. (R). (H) **\$69.95**

MURDERS IN THE RUE MORGUE — A theater of the macabre stages an all too realistic play. Jason Robards stars in this Edgar Allan Poe masterpiece. 87 min. (PG). (H) **\$59.95**

Coming May 23rd

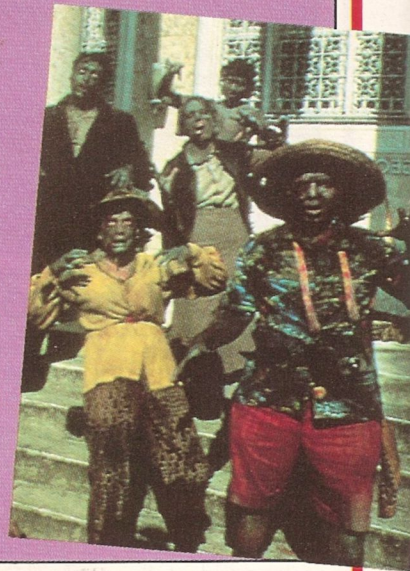
MCA HOME VIDEO



BACK TO THE FUTURE — Steven Spielberg presents a heartwarming comic fable. Michael J. Fox stars as a typical American teenager of the Eighties sent back to the year 1955 in a plutonium-powered DeLorean "time machine". Once there he must get his wimpy father together with his flirtatious mother, themselves teenagers. If they don't meet and fall in love, Fox can't return to the present! Robert Zemeckis directed; Christopher Lloyd co-stars. (1985) 116 min. (PG). Stereo. □ (S) **\$79.95**

MEDIA HOME ENTERTAINMENT, INC.

DAY OF THE DEAD — Those terrifying zombies are back in the third installment of the acclaimed horror trilogy from director George A. Romero. The last group of humans, sequestered in an underground missile silo, must overcome personal differences in order to survive amongst thousands of "walking dead" who have overrun the planet in search of living flesh. Stars Lori Cardille, Terry Alexander. (1985) 91 min. (NR). (H) **\$79.95**



SAVAGE DAWN — Lance Henriksen (*The Right Stuff*) stars as a drifting special forces war veteran who dusts off his lethal skills in order to stop a motorcycle gang from terrorizing a small desert town. Action/drama starring George Kennedy and Karen Black. (1984) 102 min. (NR). (A) **\$59.95**

FULL MOON IN PARIS — A humorous study of the complexities of romantic entanglements from French writer/director Eric Rohmer. A headstrong young woman (Pascale Ogier) moves out on her live-in lover "to experience loneliness." But her experiment leads to heartbreak. Subtitled. (1984) 101 min. (R). (C) **\$59.95**

LE BEAU MARIAGE — Tired of the pressures and insecurities of single life, an impulsive young art student (Beatrice Romand) elects to get married. But her scheme to land a prosperous husband backfires. Charming French comedy from writer/director Eric Rohmer. Subtitled. (1982) 100 min. (R). (C) **\$59.95**

PLAY IT AGAIN, CHARLIE BROWN — Lucy has a problem. She's hopelessly in love with piano impresario Schroeder, but Schroeder has eyes only for his idol Beethoven. Lucy's plan to strike the right cord with her object of desire hits high notes on the hilarity scale! (1970) 25 min. (F) **\$14.95**

MGM/UA HOME VIDEO

BUGS BUNNY & ELMER FUDD CARTOON FESTIVAL — "Wabbit Twouble" tops off a fabulous feast of animated antics, starring two of Hollywood's favorite rivals. Who can resist the hijinks of the witty and wily rabbit as he escapes the clutches of the ever-fumbling Fudd? (1940-46) 54 min. (F) **\$19.95**

PORKY PIG & DAFFY DUCK CARTOON FESTIVAL — "Tick Tock Tuckered" highlights this collection of wonderfully wacky animated adventures, starring that ever-popular dynamic duo of cartoon capers. The madcap masterpieces also include "Daffy Doodles", "Duck Soup To Nuts" and "My Favorite Duck." (1943-45) 57 min. (F) **\$19.95**