

the apple dumpling gang rides again

The Apple Dumpling Gang Rides Again: A Delightful Return to Western Comedy

the apple dumpling gang rides again is a phrase that instantly brings to mind a charming blend of adventure, comedy, and family-friendly fun. As a sequel to the classic 1975 Disney film "The Apple Dumpling Gang," this follow-up movie continues to capture the hearts of audiences who cherish lighthearted western tales with a comedic twist. Whether you're a longtime fan of the original or new to the story, the return of these lovable characters offers a nostalgic yet fresh experience that's worth exploring.

The Legacy of The Apple Dumpling Gang

Before diving into the sequel, it helps to understand the legacy behind the original film. "The Apple Dumpling Gang," released in the mid-70s, became an instant hit thanks to its mix of slapstick comedy, heartwarming moments, and a bit of Wild West action. Starring Tim Conway and Don Knotts as the bumbling yet endearing outlaws Amos and Theodore, the film followed their misadventures as they stumbled upon a group of orphans and inadvertently became their protectors.

The movie's unique blend of western settings with comedic antics made it stand out among family films of its time. It combined the appeal of classic cowboy tales with the warmth of a family story, a balance that resonated with audiences across generations. The success of the original film paved the way for "The Apple Dumpling Gang Rides Again," which aimed to recapture that magic while introducing new elements.

What Makes The Apple Dumpling Gang Rides Again Special?

"The Apple Dumpling Gang Rides Again" is more than just a sequel; it's a continuation of a beloved story that takes the familiar characters on new adventures. Released in the late 1970s, this film retained much of the original charm while adding fresh scenarios and characters to keep viewers engaged.

The Returning Characters and New Faces

One of the biggest draws of the sequel is the return of Tim Conway and Don Knotts as Amos and Theodore. Their on-screen chemistry is a highlight, as their comedic timing and lovable personalities breathe life into the story. The film also introduces new characters that add depth and excitement, including a pair of criminals that the duo must outwit.

This blend of old and new keeps the narrative lively, balancing nostalgia with fresh storytelling. Fans of the original appreciate seeing their favorite characters again, while newcomers find plenty to enjoy in the humor and plot twists.

The Blend of Comedy and Western Adventure

What sets “The Apple Dumpling Gang Rides Again” apart is its effective mix of slapstick comedy with classic western tropes. The film never takes itself too seriously, which is part of its charm. The comedic escapades of Amos and Theodore are often juxtaposed with typical western elements like stagecoach chases, saloon brawls, and gunfights—but always with a humorous spin.

This approach makes the movie accessible to a wide audience, from kids laughing at the physical comedy to adults appreciating the witty dialogue. The sequel continues to embrace this formula, ensuring that the story remains entertaining without losing the essence of a western.

Behind the Scenes: Production and Direction

Understanding the production context of “The Apple Dumpling Gang Rides Again” offers insight into why the film feels both familiar and fresh. Directed by Vincent McEveety, the movie benefits from a director experienced in creating family-friendly content with a touch of adventure.

Filming Locations and Setting

The film was shot in picturesque western landscapes, adding authenticity to the setting. These locations contribute significantly to the film’s atmosphere, immersing viewers in the Old West while maintaining a light tone. The use of wide-open spaces, rustic towns, and natural scenery helps to create a believable backdrop for the comedic events.

Music and Soundtrack

Another important element is the soundtrack, which complements the film’s mood perfectly. Lighthearted and playful tunes underscore the comedic moments, while more dramatic Western-style music enhances the action sequences. This careful balance in the score supports the film’s unique tone.

Why The Apple Dumpling Gang Rides Again Remains Relevant

Decades after its release, “The Apple Dumpling Gang Rides Again” still holds a special place in the hearts of many. Its timeless humor and endearing characters contribute to its lasting appeal.

Family-Friendly Entertainment

In an era where family movies can sometimes be overly complex or laden with heavy themes, this film's simplicity is a breath of fresh air. It offers wholesome entertainment that parents and children can enjoy together. The humor is clean and gentle, making it suitable for all ages.

The Appeal of Classic Western Comedy

The western genre has evolved over the years, but there's something uniquely satisfying about a good western comedy. The Apple Dumpling Gang movies remind us that the Old West wasn't just about rugged heroes and harsh landscapes—it could also be a place for fun, friendship, and laughter. This perspective is part of why the film continues to be celebrated among classic family movies.

Tips for Enjoying The Apple Dumpling Gang Rides Again

Whether you're watching the sequel for the first time or revisiting it as a fan, here are some tips to enhance your viewing experience:

- **Watch the original first:** This helps you appreciate the character development and callbacks in the sequel.
- **Pay attention to the humor:** The comedic nuances, especially from Tim Conway and Don Knotts, are a highlight.
- **Enjoy the setting:** Notice the classic western elements and how they're playfully used to serve the story.
- **Share with family:** This film is perfect for family movie nights and can spark conversations about classic cinema and westerns.

Where to Find The Apple Dumpling Gang Rides Again Today

For those interested in watching or re-watching "The Apple Dumpling Gang Rides Again," several options are available. The film can often be found on popular streaming platforms that specialize in classic movies or Disney's own streaming service. Additionally, physical copies like DVDs or Blu-rays are available for collectors and fans who want to own a piece of this nostalgic treasure.

Streaming services sometimes rotate their available titles, so it's a good idea to check periodically. Renting or purchasing digitally is another convenient way to access the film without waiting.

The Cultural Impact of The Apple Dumpling Gang Series

While perhaps not the most critically acclaimed western or comedy, the series' cultural impact is undeniable. It helped pave the way for family-friendly westerns and showed that the genre could be lighthearted and accessible.

The duo of Amos and Theodore became iconic for their comedic partnership, influencing later buddy comedies and family films. Their blend of innocence, humor, and occasional clumsiness created a formula that many filmmakers have since emulated.

In addition, the films celebrate themes of friendship, loyalty, and the idea that even the most unlikely heroes can make a difference. These universal messages contribute to why "The Apple Dumpling Gang Rides Again" remains a beloved classic.

Whether you're drawn by nostalgia or are simply in search of a fun, family-friendly western comedy, "the apple dumpling gang rides again" offers a delightful viewing experience. Its unique blend of humor, charming characters, and engaging western setting ensures it remains a standout in the realm of classic family films. Dust off your cowboy hats and get ready to laugh along with Amos and Theodore as their adventures continue to entertain and inspire.

Frequently Asked Questions

What is 'The Apple Dumpling Gang Rides Again' about?

'The Apple Dumpling Gang Rides Again' is a 1979 comedy western film that follows the misadventures of two bumbling outlaws, the Apple Dumpling Gang, as they find themselves involved in a series of humorous escapades in the Old West.

Is 'The Apple Dumpling Gang Rides Again' a sequel?

Yes, 'The Apple Dumpling Gang Rides Again' is the sequel to the 1975 film 'The Apple Dumpling Gang.' It continues the story of the lovable outlaw duo.

Who are the main actors in 'The Apple Dumpling Gang Rides Again'?

The film stars Don Knotts and Tim Conway reprising their roles as Theodore and Amos, the members of the Apple Dumpling Gang.

Where can I watch 'The Apple Dumpling Gang Rides Again'?

As of now, 'The Apple Dumpling Gang Rides Again' is available for streaming on various platforms such as Disney+ and can also be rented or purchased on digital stores like Amazon Prime Video, iTunes, and Google Play.

How was 'The Apple Dumpling Gang Rides Again' received by critics?

The film received mixed reviews, with praise for its lighthearted humor and performances by Don Knotts and Tim Conway, though some critics felt it didn't quite capture the charm of the original movie.

Additional Resources

The Apple Dumpling Gang Rides Again: Revisiting a Classic Western Comedy Sequel

the apple dumpling gang rides again stands as a notable entry in the realm of family-friendly Western comedies, serving as a sequel to the original 1975 film, *The Apple Dumpling Gang*. Released in 1979, this film sought to recapture the charm and humor that endeared audiences to its predecessor, while introducing fresh elements to appeal to a new generation of viewers. This article delves into an analytical review of the film, exploring its narrative structure, performances, production values, and overall legacy within the Western comedy genre.

Overview and Historical Context

Following the success of the original *Apple Dumpling Gang*—which combined elements of slapstick comedy, family dynamics, and a lighthearted Western setting—*The Apple Dumpling Gang Rides Again* was anticipated with high expectations. The sequel was produced by Walt Disney Productions, aiming to continue the adventures of the bumbling outlaws and their comedic escapades in the Old West. The late 1970s marked a period when Western films were evolving, often blending traditional motifs with contemporary humor and sensibilities, an approach that this sequel embraced.

Plot and Narrative Elements

The story picks up with the *Apple Dumpling Gang* members, Amos Tucker and Theodore Ogelvie, as they navigate new misadventures after their previous outlaw endeavors. Unlike the original film, which centered heavily on the orphaned children and their guardians, the sequel shifts focus more prominently onto the comedic duo. This narrative decision allows for an exploration of their dynamic in greater depth, but also means the film sacrifices some of the heartwarming family elements that established the franchise's initial appeal.

The screenplay employs a series of episodic events—ranging from run-ins with law enforcement to bumbling criminal schemes—that offer a mixture of slapstick and situational comedy. While this episodic structure delivers consistent humor, some critics have noted that it lacks the emotional depth and narrative cohesion of its predecessor.

Performances and Character Dynamics

One of the most significant draws of *The Apple Dumpling Gang Rides Again* is the chemistry between the lead actors. Don Knotts reprises his role as Theodore Ogelvie, bringing his signature nervous energy and timing to the character. Tim Conway joins as Amos Tucker, complementing Knotts with his own brand of deadpan humor and physical comedy. Their interplay remains a highlight, effectively sustaining the comedic momentum throughout the film.

However, the absence of the original cast members who portrayed the orphaned children is noticeable. This shift in character focus impacts the film's dynamic, steering it away from a family ensemble towards a buddy comedy format. While this change allows Knotts and Conway to shine, it may disappoint viewers seeking the wholesome family interactions that defined the original film.

Production Quality and Direction

Directed by Vincent McEveety, known for his work on Disney productions, *The Apple Dumpling Gang Rides Again* features competent direction that maintains a light and accessible tone. The cinematography captures the Western landscape effectively, although the film's budget constraints are evident when compared to larger-scale Western productions of the era.

The musical score remains faithful to the genre, incorporating lively, old-time Western motifs that support the comedic and adventurous atmosphere. However, some critics have pointed out that the film's pacing suffers from uneven editing, with certain scenes feeling unnecessarily prolonged while others rush through plot points.

Comparisons with the Original Apple Dumpling Gang

When assessing *The Apple Dumpling Gang Rides Again*, it is crucial to compare it with the original 1975 release to understand its place within the franchise and genre.

- **Story Focus:** The original film balanced family themes with comedy, involving children and adult characters alike, while the sequel centers primarily on the comedic duo.
- **Humor Style:** Both films utilize slapstick and situational humor, but the sequel leans more heavily on physical comedy and less on narrative-driven jokes.
- **Character Development:** The first film offers deeper character arcs, especially for the children and their guardians, whereas the sequel focuses more on episodic gags.
- **Audience Reception:** The original enjoyed critical acclaim for its warmth and humor, while the sequel received mixed reviews, praised for performances but critiqued for its weaker storyline.

This comparison highlights that while *The Apple Dumpling Gang Rides Again* delivers entertainment

value, it does so at the expense of some of the original's emotional resonance.

Legacy and Cultural Impact

Despite mixed critical reception, *The Apple Dumpling Gang Rides Again* maintains a place in the nostalgic landscape of 1970s family Westerns. Its appeal is particularly strong among fans of Don Knotts and Tim Conway, whose comedic legacies are well established in American television and film history.

The film's contribution to the Western comedy genre is notable for its blending of classic Western tropes with lighthearted, accessible humor. While it did not achieve the iconic status of its predecessor, it helped sustain interest in family-oriented Western comedies during a period when the genre was undergoing significant transformation.

Relevance in Contemporary Media

In recent years, *The Apple Dumpling Gang Rides Again* has found renewed interest through streaming platforms and home video releases, introducing it to younger audiences and collectors of classic Disney films. Its light tone and simple narrative make it a suitable choice for family viewing, particularly for those seeking a gentle introduction to Western-themed entertainment.

Moreover, the film serves as a case study in sequel production—illustrating the challenges of balancing continuity with innovation, and the risks of shifting narrative focus within an established franchise.

Final Reflections

The Apple Dumpling Gang Rides Again exemplifies a sequel that capitalizes on the strengths of its lead performers while grappling with the expectations set by its predecessor. Its place within the Disney canon and the Western comedy genre is secured by its humor and nostalgic value, even if it falls short of the original's emotional and narrative depth.

For enthusiasts of classic Western comedies and fans of Don Knotts and Tim Conway, the film offers a charming, if occasionally uneven, viewing experience. It encapsulates a particular moment in filmmaking where family entertainment intersected with genre conventions, providing insight into the evolution of sequels and the enduring appeal of comedic partnerships set against the backdrop of the American frontier.

[The Apple Dumpling Gang Rides Again](#)

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the apple dumpling gang rides again: The Apple Dumpling Gang Rides Again Gary Poole, 1979 Two bumbling outlaws try to go straight, but can't even get that right.

the apple dumpling gang rides again: *Damn Glad to Meet You* Tim Matheson, 2024-11-12 "I found myself underlining and highlighting things to remember for my own career. It's also entertaining—a great combination. Tim's words encourage you to keep dreaming."--Reba McEntire "Tim was a cast, crew, and audience favorite on *The West Wing*. He's been at the center of some of America's most iconic film and television. *Damn Glad to Meet You* is a fascinating, hilarious, and often very moving inside look at his extraordinary career."--Aaron Sorkin A "damn good" fun and revealing memoir from the acclaimed Hollywood actor, Tim Matheson For the past seven decades, Tim Matheson has been an on-screen favorite in Hollywood. In his debut memoir, Tim takes fans behind-the-scenes of his illustrious career, and reveals what it was like to learn from and work alongside the greats, including Lucille Ball, Dick Van Dyke, Steven Spielberg, and Aaron Sorkin. Tim also talks about how he transitioned from acting to directing, the role in *The West Wing* that nabbed him two Emmy nominations--and so much more. Filled to the brim with both riveting stories of the ever-changing entertainment industry and illuminating insight via "film school boot camp" sidebars, readers everywhere are going to be "damn glad" they read this fascinating memoir.

the apple dumpling gang rides again: The Old West in Fact and Film Jeremy Agnew, 2012-11-08 For many years, movie audiences have carried on a love affair with the American West, believing Westerns are escapist entertainment of the best kind, harkening back to the days of the frontier. This work compares the reality of the Old West to its portrayal in movies, taking an historical approach to its consideration of the cowboys, Indians, gunmen, lawmen and others who populated the Old West in real life and on the silver screen. Starting with the Westerns of the early 1900s, it follows the evolution in look, style, and content as the films matured from short vignettes of good-versus-bad into modern plots.

the apple dumpling gang rides again: Encyclopedia of Television Series, Pilots and Specials Vincent Terrace, 1985

the apple dumpling gang rides again: The Big Screen Comedies of Mel Brooks Robert Alan Crick, 2015-06-14 Mel Brooks is often regarded as one of Hollywood's funniest men, thanks to such highly successful films as *The Producers*, *Blazing Saddles*, and *Young Frankenstein*. His films do have a tendency to turn out much like the jokes that comprise them--hit-or-miss, one minute shoot-the-moon brilliant and the next minute well short of laughs. This work provides a thorough synopsis and thematic analysis for each of his twelve films along with complete cast and production credits: *The Producers* (1968), *The Twelve Chairs* (1970), *Blazing Saddles* (1974), *Young Frankenstein* (1974), *Silent Movie* (1976), *High Anxiety* (1977), *History of the World--Part 1* (1981), *To Be or Not to Be* (1983), *Spaceballs* (1987), *Life Stinks* (1991), *Robin Hood: Men in Tights* (1993), and *Dracula: Dead and Loving It* (1995).

the apple dumpling gang rides again: When Hollywood Came to Town James V. D'Arc, 2010-09-01 For nearly a hundred years, the state of Utah has played host to scores of Hollywood films, from potboilers on lean budgets to some of the most memorable films ever made, including *The Searchers*, *Butch Cassidy and the Sundance Kid*, *Footloose*, and *Thelma & Louise*. This book gives readers the inside scoop, telling how these films were made, what happened on and off set, and more. As one Utah rancher memorably said to Hollywood moviemakers don't take anything but pictures and don't leave anything but money.

the apple dumpling gang rides again: Motion Picture Series and Sequels Bernard A. Drew, 2013-12-04 In 1989 alone, for example, there were some forty-five major motion pictures which were sequels or part of a series. The film series phenomenon crosses all genres and has been around since the silent film era. This reference guide, in alphabetical order, lists some 906 English Language motion pictures, from 1899 to 1990, when the book was initially published. A brief plot description is given for each series entry, followed by the individual film titles with corresponding

years, directors and performers. Animated pictures, documentaries and concert films are not included but movies released direct to video are.

the apple dumpling gang rides again: Cincinnati Magazine , 1979-07 Cincinnati Magazine taps into the DNA of the city, exploring shopping, dining, living, and culture and giving readers a ringside seat on the issues shaping the region.

the apple dumpling gang rides again: The Films of the Seventies Marc Sigoloff, 2000-09-01 This is a comprehensive filmography of American, British and Canadian feature films released during the decade of the 1970s. Nearly 1,000 films are listed alphabetically, each with cast (including the characters they played) and credits; release date; a five star rating system; production company; length; the Motion Picture Association of America rating of G, PG, R or X; various award winners are indicated with symbols; and a brief summary of major plot details and characters and an evaluation of its virtues or flaws. The box-office rentals of each film achieving \$4 million or more are also indicated.

the apple dumpling gang rides again: *Femme Noir* Karen Burroughs Hannsberry, 2012-10-26 Though often thought of as primarily a male vehicle, the film noir offered some of the most complex female roles of any movies of the 1940s and 1950s. Stars such as Barbara Stanwyck, Gene Tierney and Joan Crawford produced some of their finest performances in noir movies, while such lesser known actresses as Peggie Castle, Hope Emerson and Helen Walker made a lasting impression with their roles in the genre. These six women and 43 others who were most frequently featured in films noirs are profiled here, focusing primarily on their work in the genre and its impact on their careers. A filmography of all noir appearances is provided for each actress.

the apple dumpling gang rides again: *Travels With Gargantua* Wayne Kyle Spitzer, 2021-06-14 First came the time-storm, which erased half the population. Then came the Dinosaur Apocalypse ... How did it all begin? That depends on where you were and who you ask. In some places it started with the weather—which quickly became unstable and began behaving in impossible ways. In still others it started with the lights in the sky, which shifted and pulsed and could not be explained. Elsewhere it started with the disappearances: one here, a few there, but increasing in occurrence until fully three quarters of the population had vanished. Either way, there is one thing on which everyone agrees—it didn't take long for the prehistoric flora and fauna to start showing up (often appearing right where someone was standing, in which case the two were fused, spliced, amalgamated). It didn't take long for the great Time-displacement called the Flashback—which was brief but had aftershocks, like an earthquake—to change the face of the earth. Nor for the stories, some long and others short, some from before the maelstrom (and resulting societal collapse) and others after, to be recorded. These are the stories of a group of experienced survivors and their incredible machine, Gargantua: How they came to possess it, and what they did with it after. This is the recounting of a heist in Seattle in which they barely escaped with their lives ... and a journey to Lost Angeles to find their forever home--which just happened to be occupied when they got there. These are their Travels With Gargantua ...

the apple dumpling gang rides again: The Lost Country, Episode Two: "The Dreaming City" Wayne Kyle Spitzer, 2021-01-11 First came the time-storm, which erased half the population. Then came the Dinosaur Apocalypse ... How did it all begin? Well, that depends on where you were and who you ask. In some places it started with the weather—which quickly became unstable and began behaving in impossible ways. In still others it started with the lights in the sky, which shifted and pulsed and could not be explained. Elsewhere it started with the disappearances: one here, a few there, but increasing in occurrence until fully three quarters of the population had vanished. Either way, there is one thing on which everyone agrees—it didn't take long for the prehistoric flora and fauna to start showing up (often appearing right where someone was standing, in which case the two were fused, spliced, amalgamated). It didn't take long for the great Time-displacement called the Flashback—which was brief but had aftershocks, like an earthquake—to change the face of the earth. Nor for the stories, some long and others short, some from before the maelstrom (and resulting societal collapse) and others after, to be recorded. Welcome to the Lost Country. From

"The Dreaming City": It was at once garish and sublime, hipster and gauche, a burnt-orange relic of a bygone era with a tip of the hat to Frank Lloyd Wright and a debt to Googie architecture—a thing as righteous as it was ridiculous, which sat amongst its desert like an outsider, an intruder, as out of place as the transplanted palms and piped-in water, as artificial as L.A. itself. "They weren't kidding when they called it the Lost Aztec Temple of Mars," I said, as Rusty fidgeted and nickered, and shook flies from his ears. "But what's with all the high fencing and concertina wire—only to leave the entire front-perimeter open? There's just a hedgerow. No fence at all." Nigel sat up in his saddle and looked on, the sweat beading along his forehead. "Be damned if I know; it wasn't like that before." He looked around the area—skittishly, I thought. "Maybe he had it removed when they took out the road. He was like that, you know. All about the visual." He pointed at the house itself. "Wouldn't have been a problem, though, even if it were there—there's a man door in the fence just beyond that breezeway." I held out my arm as everyone started to move. "I—hold up. I—ah, I don't like this." I scanned the overgrown yard and the cosmetically-placed boulders (some of which were the size of moving vans); looking for traps, looking for threats. "It doesn't feel right." Lazaro got off his horse and approached the hedgerow—then turned to face us, splaying his arms. "What? You heard Jamaica; dude was all about the visual. Probably figured there was no need—once the road was taken out. For a front fence, I mean." He let his arms slap to his sides. "Now are we going to go check it out, or what? Or are you all just going to sit there all day?" And there was a growling noise, a deep-throated snarl, which sounded from behind one of the rocks even as a shadow fell across the knee-high grass—at which a great cat padded out which was easily the size of a pickup, and hissed at us: its huge pallet showing pink and pale, its black lips stretching, its whiskers and curved fangs—which were like tusks—gleaming in the sun. "Lazaro, don't!" But it was too late; he'd already drawn his pistol and squeezed off a few rounds—which went pop, pop, pop in the late afternoon sun and echoed along the hills; which reverberated across the valley like the sound of a car backfiring ...

the apple dumpling gang rides again: Urban Decay Wayne Kyle Spitzer, 2022-02-04
Blood-thirsty carnosaurus ... gangs of hipsters post-apocalypse Seattle and Los Angeles are to die for. How did it all begin? That depends on where you were and who you ask. In some places it started with the weather—which quickly became unstable and began behaving in impossible ways. In still others it started with the lights in the sky, which shifted and pulsed and could not be explained. Elsewhere it started with the disappearances: one here, a few there, but increasing in occurrence until fully three quarters of the population had vanished. Either way, there is one thing on which everyone agrees—it didn't take long for the prehistoric flora and fauna to start showing up (often appearing right where someone was standing, in which case the two were fused, spliced, amalgamated). It didn't take long for the great Time-displacement called the Flashback—which was brief but had aftershocks, like an earthquake—to change the face of the earth. These are the stories of a group of experienced survivors and their incredible machine, Gargantua: How they came to possess it, and what they did with it after. This is the recounting of a heist in Seattle in which they barely escaped with their lives and a journey to Lost Angeles to find their forever home—which just happened to be occupied when they got there. Welcome to the Flashback.

the apple dumpling gang rides again: Thunder Road and Other Stories Wayne Kyle Spitzer, 2022-04-29
From Thunder Road: I don't know why we stared at that dead pterodactyl chick so long—there wasn't anything particularly striking or even gross about it; there were no flies, for example, no maggots—just a couple of butterflies, one white and the other burnt orange, which matched the fading sunlight. Maybe it was our nonstop ride all the way from Biggs Junction near the Washington border to Multnomah Falls, which was closer to Portland (I mean, it's a lot of work, peddling a BMX bicycle some 70-plus miles, even across level terrain). Or maybe it was how paper-thin the creature's exsanguinous, oyster-white skin was, how almost translucent, or the way its little talons weren't really talons at all but little hands, like a baby's hands. All I remember for certain is how contemplative everyone seemed to get while looking down at it—how funereal; even elegiac—like we were saying goodbye to one of our own. All I remember for certain is something akin to holding vigil for a fellow traveler; which, in a very real sense, we were. "For him, the war is

over," I whispered—although I doubt anyone heard me over the crash and roar of the falls. "I wonder where Mom is ..." "Not here, that's for sure," said Quint. "There are no nests." I followed his gaze into the treetops and beyond, to the waterfall itself, which dashed and cascaded down the cliffs. "Weird. I mean—where the hell could it have come from?" "Maybe it came from up there," said Jesse. "From the very top. There's—there's a platform up there, a wooden observation deck. We came here on a field trip once and hiked up to it. Be a good place to build a nest—real stable. And defensible." I looked from one end of the concrete bridge—"Benson Bridge," the sign had called it—which was closed off with cyclone fencing, to the other. "Speaking of which, this bridge looks pretty defensible—don't you think?" I peered off the way we had come. "Only one side to protect; we can take turns standing watch ... I mean, it may not be the Ritz but—what do you say?" We looked around and then at each other. "Hell, I'm in," said Quint. "We can even build a fire and maybe eat something—something hot, I mean. It'll be just like—it'll be just like Camp Courage!" I couldn't help but to notice he'd stopped short of saying "home," and a quick glance at Jesse confirmed he'd noticed it too; although whether he'd done so because his own home life had sucked or because he'd understood—in that moment—that, because of the Flashback, we'd never see home again, I don't know. "Sure, why not," said Jesse. "We can heat up that beef stew, the one we were saving for Portland. We're close enough." He shrugged off his pack and spear and laid down his bike. "And besides, it'll lighten my load." He dug out the can of Dinty Moore stew and paused, looking at it. "Seems ... almost wasteful, though ... doesn't it? I mean ... you'd like to think, you'd like to think nothing was born ... just to lay there and rot, you know?" We all turned to look at the bird. "Yeah," said Quint. "I mean, it's like God laid it out there just for us, and here we are wanting to eat something from a can." I got off my bike and reached for my pocketknife—touched its smooth, imitation-wood handle. "We're going to have to learn how to hunt eventually, I suppose. I mean—" "I already know how to hunt," said Quint. "And to clean and dress a—" "I know how to do that, too." He held out his hand for my knife—which I gave over to him: slowly, reluctantly. "And since both you pussies missed man-school; I guess I'll be the one to have to show you." Jesse looked at me and then back to Quint. "Let me guess. Because—attributes." "Because—attributes," said Quint, and got off his bike.

the apple dumpling gang rides again: The Lost Country, Episode Three: "The Primeval World" Wayne Kyle Spitzer, 2021-02-12 First came the time-storm, which erased half the population. Then came the Dinosaur Apocalypse ... How did it all begin? Well, that depends on where you were and who you ask. In some places it started with the weather—which quickly became unstable and began behaving in impossible ways. In still others it started with the lights in the sky, which shifted and pulsed and could not be explained. Elsewhere it started with the disappearances: one here, a few there, but increasing in occurrence until fully three quarters of the population had vanished. Either way, there is one thing on which everyone agrees—it didn't take long for the prehistoric flora and fauna to start showing up (often appearing right where someone was standing, in which case the two were fused, spliced, amalgamated). It didn't take long for the great Time-displacement called the Flashback—which was brief but had aftershocks, like an earthquake—to change the face of the earth. Nor for the stories, some long and others short, some from before the maelstrom (and resulting societal collapse) and others after, to be recorded. Welcome to the Lost Country. From "The Primeval World": I stood abruptly and raised the back of my hand—but was restrained by Linda, who had inserted herself between us. "That's enough! Please—Chris. Enough. She's not going to tell us." She backed me away from the girl. "But I have an idea ... if you want to hear it." I yanked away from her and began pacing, furious at the stranger but really angry with myself—for losing my cool in front of my crush, whom I'd liked since the moment we'd met (at the Coke machine in the Community Room, about a month before the Flashback). And for sending them—Penny and Fred—to the food mart in the first place, ostensibly to save time but really just so I could be with Linda. "I—I'm sorry. Jesus. It's just that—" She came to me and put a finger to my lips. "Shhh. Forget it. All right?" I tried to look away but she forced me to look at her. "All right? Listen. We know which direction they went. So ... why don't we just—take Valerie

here—and go looking for them?” She turned to face the young woman. “She’ll point us in the right direction—won’t you, Little Miss Sunshine?” She glared at her menacingly. “If she ever wants to see home again.” And she was right, of course; I knew it and the girl knew it. And so I reconfigured her bonds so she could travel and we doused ourselves in rex urine—including Valerie (for who knew how far we’d have to go or how long we’d be exposed to potential predators), and we headed out; walking up South Union Avenue toward the capitol even as Compies watched from the undergrowth and I thought I saw a face: simian yet strangely human, animal, and yet somehow not—peeking at us briefly from between two fronds. Staring at us, passively, almost meditatively, like a great ape behind glass; or a manatee through green, hazy water.

the apple dumpling gang rides again: At the Movies Jim Bostjancic, 2023-03-31 In *At the Movies*, follow the story of Garbonzo, a young boy growing up in Vancouver in the 1970s, whose passion for movies leads him on a journey of self-discovery. As he befriends the local film critic and starts sneaking into restricted shows, he develops a love for the works of director Sam Peckinpah and a deeper understanding of the power of cinema. But when he gets caught up with the wrong crowd and ends up in jail, he loses everything, including his love interest and his job at the local theater. Years later, he returns to his hometown to find the theater industry in decline, but is given a chance to save the remaining theaters and make his dreams a reality. *At the Movies* is a coming-of-age tale that explores the transformative power of cinema on both an individual and a community level.

the apple dumpling gang rides again: The Use of Arthurian Legend in Hollywood Film Samuel J. Umland, Rebecca A. Umland, 1996-10-21 This is the first book to examine the various uses of the Arthurian legend in Hollywood film, covering films from the 1920s to the present. The authors use five representational categories: intertextual collage (or cult film); melodrama, which focuses on the love triangle; conservative propaganda, pervasive during the Cold War; the Hollywood epic; and the postmodern quest, which commonly employs the grail portion of the legend. Arguing that filmmakers rely on the audience's rudimentary familiarity with the legend, the authors show that only certain features of the legend are activated at any particular time. This fascinating study shows us how the legend has been adapted and how through the popular medium of Hollywood films, the Arthurian legend has survived and flourished.

the apple dumpling gang rides again: The Lost Country, Episode Four: “The Devil’s Triangle” Wayne Kyle Spitzer, 2021-03-16 First came the time-storm, which erased half the population. Then came the Dinosaur Apocalypse ... How did it all begin? Well, that depends on where you were and who you ask. In some places it started with the weather—which quickly became unstable and began behaving in impossible ways. In still others it started with the lights in the sky, which shifted and pulsed and could not be explained. Elsewhere it started with the disappearances: one here, a few there, but increasing in occurrence until fully three quarters of the population had vanished. Either way, there is one thing on which everyone agrees—it didn’t take long for the prehistoric flora and fauna to start showing up (often appearing right where someone was standing, in which case the two were fused, spliced, amalgamated). It didn’t take long for the great Time-displacement called the Flashback—which was brief but had aftershocks, like an earthquake—to change the face of the earth. Nor for the stories, some long and others short, some from before the maelstrom (and resulting societal collapse) and others after, to be recorded. Welcome to the Lost Country. From “The Devil’s Triangle”: There were six of them, as I said—all of whom rushed us the instant our feet touched the ground. All of whom snarled and charged us like wolverines as we raised our weapons and fired—the flare gun cracking and hissing, blanching the scarlet haze (for the sun had painted everything red and gold), its projectile punching through one of the raptors’ chests and lighting it up so that its ribs were backlit briefly and I could see, if only for an instant, its burning, beating heart. Yet still they came, another one leaping at me even as I dropped the gun—which clattered against the planks—as I dropped it and grabbed the thing by its neck—then brought the knife down with my other hand and stabbed it between the eyes. “Run!” I shouted, even as Amanda shot another—her second—and then bolted toward the shore, drawing the

others so that I was able to snatch up the flare gun and quickly reload it; so that I was able to pursue them and to shoot one in the back—while Amanda turned and took out the last of them (shooting it in the head so that the back of its skull exploded like a spaghetti dinner thrown against the wall; so that it collapsed, writhing, about 10 feet in front of her—whereupon she quickly approached it and shot it again, just to be sure). And then she looked at me (as the dead and dying animals lay all around us) and I looked back: our chests heaving; our faces covered in sweat, our worn clothes bloody and disheveled, and I knew that she knew—which was that today we were the predators, the thing needing to be feared—the killers. And that neither of us needed to worry; not about food or other predators or mysterious lights in the sky or anything. Because we were the masters of our fate, we and no one else, not even God. And we were the master of the world's fate, too. At which she ran to me and we collided and I held her fast, there on the long jetty in the Atlantic Ocean (in the Bermuda Triangle), there beneath a day moon and the blood-red sky, in an instant in which it was good, so very good, not to be afraid, not to be alone. And as to what may or may not have happened in those breaths, those pulse points between that moment and the next—the next day, the next search, the next milestone; as to that, I offer only a quote from Gandhi: “Speak only if it improves upon the silence.”

the apple dumpling gang rides again: 'Shroom! Richard Greene, 2007-08 'Shroom! is a nine-foot tall talking mushroom that mysteriously appears to give Arnold Miracle something called Allpowers, but doesn't tell Arnold what they are or how they work. Soon, Arnold finds himself on a twisted adventure of discovery and nearly ultimate power that transcends time, space and good taste. The story bounces backward and forward in time from Los Angeles to NYC, from 1930s depression-era Hollywood to the depths of Loch Ness, from vintage '50s Vegas to the Cretaceous Era, from the moon to an infamous Dallas day in November '63, from the Amazon river to the plains of Iceland to, finally, shocking revelation on the shores of Maui. 'Shroom! features an extraordinary supporting cast that includes Marilyn Monroe, Frank Sinatra, Martin & Lewis, James Bond, Laurel & Hardy, JFK, John Lennon, William Randolph Hearst, Bettie Page, Charlie Chaplin, Lucky Luciano, God and a few surprises. One of them is that Arnold isn't the only one with Allpowers. A villain named Kling also has them and he wants Arnold Miracle way totally dead. It all ends with an epic Allpowers battle between Good and Evil, a beautiful girl in lingerie, some man-eating fish, Charlton Heston in a loincloth and rum smoothies. It's a comedy.

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